ONLY 35¢ 28 JULY

THE OFFICIAL MARVEL® NEWS MAGAZINE!

MARVEL AGE®

THE DAZZLER! BILL SIENKIEWICZ! ARCHIE GOODWIN! MIKE CARLIN! FRED HEMBECK! EWOKS! THE RAWHIDE KID! ELFQUEST! CAPTAIN MARVEL! PLUS: THE NEW MUTANTS COVER YOU DIDN'T SEE AND A FEW SURPRISES!

Stan Lee presents

MARVEL AGE®

Jim Shooter
Editor in Chief

Jim Salicrup
Editor and Design Director
Kurt Busiek
Assistant Editor

Craig Anderson **Mike Higgins**
Pat Blevins **Sid Jacobson**
Nancy Brown **Ralph Macchio**
Bob Budiansky **Howard Mackie**
Mike Carlin **Al Milgrom**
Margaret Clark **Ann Nocenti**
Don Daley **Denny O'Neil**
Tom DeFalco **Jim Owsley**
Jo Duffy **Carl Potts**
Archie Goodwin **Pat Redding**
Mark Gruenwald **Louise Simonson**
Bob Harras **Laurie Sutton**
Larry Hama **Keith Williams**
Consulting Editors

Janet Jackson
Designer
Dwight Jon Zimmerman
Coming Attractions

Danny Crespi
Art / Production Coordinator
Ron Zalme
Assistant Art / Production Coordinator
Harry Candelario **Jack Morelli**
Rob Carosella **Miriam Larsson**
Phil Felix **Barry Shapiro**
Morrie Kuramoto
Production
Brenda Mings
Typesetter
Adam Phillips **George Roussos**
Colorists

Lynn Cohen **Chantee Foster**
Friendly Assistance

Bill Sienkiewicz
Cover

Wendy Pini
Cover Corner Illustration
© 1985 WaRP Graphics, Inc. All rights reserved.
Sally Pomeroy
Rights & Permissions Editor

Carol Kalish
Director of Specialty Sales
Peter David
Direct Sales Manager Adminstrative
Steve Saffel
Assistant Promotions Manager for Direct Sales

Irving Forbush
Dim Bulb

EDITORIAL

"It All Started . . . "
by Jim Salicrup

As far back as I can remember I've been in love with words and pictures. **Dr. Seuss** and *Little Golden Books* got me started on the road that eventually led to Marvel comics. Once I was hooked on the Marvel message I became a true addict. My school lunch money went to buy all the latest Marvels. (Who wants to eat a school lunch, anyway?) I would check the newsstands just about every day waiting for my fix. It was torture to see a new bundle of comics sitting in the back of the store waiting for the newsdealer to put them out on the racks. I wasn't too proud to beg the newsdealer to liberate his four-color hostages and I was more than glad to pay any ransom. Just seeing the new books on display was quite a high for me. It seemed as if the comics could never come out fast enough. Of course, Marvel only published about thirteen titles back then.

Then something magical happened. Just as **Dorothy** was swept up by a tornado and transported to the wonderful Land of Oz, I got a job working in the Marvel Bullpen when I was fifteen years old. All I did was send a postcard to then-editor **Roy Thomas** begging for a chance to be a slave at mighty Marvel. (I still wasn't too proud to beg.) It arrived on the very day a messenger had to be hired to deliver the original artwork to the offices of the Comics Code Authority on a daily basis. **Roy** decided to give an eager fan a break and I was hired. The boy from The Bronx was now working in the same office as the creators of his favorite comic books. Marvel was secretly at 635 Madison Avenue (the books still carried the Magazine Management address — 625 Madison Avenue) and the entire Marvel staff consisted of just **Stan Lee, Stan's** secretary **Carla Josephs**, Production Manager **John Verpoorten, John's** assistant **Holli Resnicoff, Roy Thomas, Herb Trimpe, John Romita, Tony Mortellaro, Marie Severin, Dan Crespi, Dave Hunt, Morrie Kuramoto, George Roussos**, Assistant Editor **Steve Gerber**, and receptionist **Mary McPherran**. I got to see and meet people such as **Bill Everett, Jim Steranko, Barry Smith, Mike Ploog**, and many others as they dropped by to drop off work and talk to **Roy** and **Stan**. It was a dream come true.

It's now over twelve years later, and I'm about to edit a couple of Limited Series. One's **THE VISION AND THE SCARLET WITCH** by **Steve Englehart, Richard Howell** and **Andy Mushynsky**. (I still remember borrowing 12¢ from my brother to buy **AVENGERS** #57, which had **the Vision's** first appearance.) The other's **THE SILVER SURFER** by **Steve Englehart, John Buscema** and **Jack Abel**. (I must've gone all over The Bronx looking for **SILVER SURFER** #1 back in '68.) To say I'm thrilled to be working with these characters and creative folks would be an understatement. I feel like a little kid again and I can't wait for these books to come out. Nor can **Virginia Romita**, Marvel's Traffic Manager, who makes sure they come out on time.

Well, I've rambled on long enough. But before I go, I must thank **Dr. Seuss** for writing and drawing *The Butter Battle Book*, which was published last year, and for every other wonderful book he's created over the years; **Roy Thomas**, for keeping me off the streets and **Stan Lee, Jack Kirby, Steve Ditko**, and the rest of Marvel's writers, artists, letterers, colorists, and editors, for creating the Marvel Universe. It's 1985 and I'm happy to be a small part of it.

MARVEL AGEnda:

Not the Coming Attractions 1
Coming Attractions 4
More Coming Attractions 9
Newswatch 11
Dazzler 12
Ewoks 15
Hembeck 16
Rawhide Kid 18
Bill Sienkiewicz 20
Elfquest 23
Captain Marvel 26
Marvel Age — 1968 (Part I) . 28
Letters 30

MARVEL AGE™ Vol. 1, No. 28, July, 1985. Published by MARVEL COMICS GROUP, James E. Galton, President. Stan Lee, Publisher. Michael Hobson, Group Vice-President. Milton Schiffman, Vice-President, Production. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Published monthly. Copyright© 1985 by Marvel Comics Group, a division of Cadence Industries Corporation. All rights reserved. Price 35¢ per copy in the U.S. and Canada. Subscription rate $4.00 for 12 issues. Canada and Foreign, $6.00. Printed in the U.S.A. This periodical may not be sold except by authorized dealers and is sold subject to the conditions that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. MARVEL AGE (including all prominent characters featured in the issue), and the distinctive likenesses thereof, are trademarks of the MARVEL COMICS GROUP. **POSTMASTER: SEND ADDRESS CHANGES TO MARVEL AGE, 387 PARK AVENUE SOUTH, 10TH FLOOR, NEW YORK, N.Y. 10016. Application to mail at second-class postage rates is pending at New York, N.Y. and at additional mailing offices.**

NOT THE MARVEL COMING ATTRACTIONS

Copyright © 1985 Marvel Comics Group. All rights reserved.

Here is an incomplete list of what *won't* be published by Marvel this month, compiled by **Michael Eury**.

A Limited Series is a series that is limited.
A Graphic Novel is like a novel only with pictures.
A Direct Sales title usually costs more.
Shipping Date is what you call a night spent with a girl who works on the loading dock.

HE MEANS TO HAVE HIS REVENGE.
NICE PLOY, I'LL GIVE THE KID THAT--NO MATTER WHAT WE DO, WE'RE NAILED.
TO SAVE OUR FRIEN... GOTTA PENETRATE NORAD'S ...QUARTERS--ONE OF THE MOST HEAVILY DEFENDED MILITARY INSTALLATIONS IN THE WORLD.
YOU CAN BET, THE MOMENT WE SHOW OURSELVES, WE'LL TRIGGER EVERY ALARM IN THE PLACE. WE'LL BE FIGHTING THE AIR FORCE AS WELL AS THE INDIAN.
EVEN IF WE WIN--AN' RESCUE BANSHEE--WE'LL STILL LOSE, 'CAUSE OUR REP WILL BE IN THE MUD.
THIS CAPER COULD MAKE US OUTLAWS--IN FACT AS WELL AS NAME.
COULDN'T WE EXPLAIN, ASK FOR HELP?
TAKE TOO LONG, PUN'KIN. B'SIDES, WHO'D LISTEN?
WOLVIE, WHAT'RE YOU SAYING--THAT WE SHOULD ABANDON SEAN?!!
NOPE. X-MEN LOOK AFTER THEIR OWN--YOU SHOULD KNOW THAT BETTER'N MOST.
I JUST WANT EVERYONE TO KNOW THE STAKES.
ONE STEP AT A TIME, MY FRIEND. WE'LL SEE TO OUR FRIEND FIRST, THEN WORRY ABOUT THE CONSEQUENCES.
ESTATE
MUTANTS
AWAY. I
IRBORNE
E HOUR.
14

***THE OLD MUTANTS #1**: Premiering the new wave inking wizardry of our new discovery **Derren Madigan**! Don't miss the hottest new talent this decade!*

Titles **not** shipping now or ever.

DAREDEVIL #222 — **Frank Miller** returns for a one issue fill-in to the comic that made him famous! **Foggy Nelson**, heavily intoxicated after a friend's party, jokingly ties **Matt Murdock's** shoelaces together. Failing to find the humor in this prank, **Matt** switches to **DD** and beats **Foggy** to death. Co-plotted by **Jim Starlin**. 65¢.

NEW MUTANTS #31 — Long-time comics readers will remember **Peter the Little Pest**, who returns to the Marvel Universe this month. **Peter** discovers that he has a mutant ability, latent since his birth: he can walk and chew gum at the same time! Will he become the next **New Mutant**? Only **Chris Claremont** and **Bill Sienkiewicz** know for sure. 65¢.

THE MUTANT MUPPETS #1 — The latest title in the Star Comics line, featuring **Kosmic Kermit** and **Power Piggy**. Written by **Chris Claremont**, penciled by **Stan Kay** and inked by **Jacqueline Roettcher**. 65¢.

THE THING #27 — Introducing a bold new direction for **the Thing**: "Ben Grimm, Florist." Writer **John Byrne** guarantees that this new story-line will be more exciting than the recent "Rocky Grimm, Space Ranger" and "Doc-

tor Grimm, Neurosurgeon" issues, and with **Ron** and **Flip Wilson** handling the artistic chores, this is one comic you won't want to miss! 65¢.

DIAL "D" FOR DEAD HERO #1 — If you read only *one* Marvel comic this month, it must be this one! This is the long-awaited new series where fans choose the character they'd most like to see perish each month. The premiere installment features "The Death of Ant-Man," written and drawn by **Jim Starlin**. 65¢.

MARVEL SUPER SPECIAL #40: FRIDAY THE 13TH PART SIX — Mass murderer **Jason** is the newest addition to the Marvel Universe, courtesy of writer **J.M. DeMatteis**, penciler **Bob Budiansky**, and inker **Danny Bulanadi**. Don't miss this adaptation of the smash movie! A Marvel Magazine. $1.50.

CAPTAIN AMERICA #309 — **Steve Rogers** fails the Famous Artists's Art Talent Test. Plus . . . **the Red Skull** dies again! "The Dead Skull," written by **Mark Gruenwald**, penciled by **Paul Neary** and inked by **Dennis Janke**. 65¢.

SILVER SMURFER #1 — He's finally here . . . **the Silver Smurfer!!** You'll read this one until you're blue in the face. "Smurf City" written by **Steve Englehart**, penciled by **John Buscema** and inked by **Marie Severin**. 65¢.

THE AMAZING SPIDER-MAN #268 — DC Comics veteran **Julius Schwartz** moves to Marvel and becomes the editor of the **Spider-Man** family of titles. In this issue, you'll learn the startling secrets of "The Amazing Story of Spider-Man Red and Spider-Man Blue," written by **E. Nelson Bridwell** and penciled and inked by **Curt Swan**. 65¢.

ALPHA FLIGHT #25 — Special double-sized anniversary issue! **Alpha Flight** is assigned to train a new group of super children, banded together under the code name of **Alpha Bits**! A **John Byrne** spectacular. 65¢.

Titles **not** shipping now or ever.

DENNIS THE MENACE #1 — **Galactus** has returned to Earth to summon **Mr. Wilson** to serve as his herald, and only **Ruff the Dog** can save the day. Also, **Dennis** discovers that **Margaret** possesses mutant super-powers. Written by **Chris Claremont** and penciled and inked by **Hank Ketcham**. Printed on high-quality Mando paper. 75¢.

TWO WILD AND CRAZY MUTANTS #1 — Czechoslovakian mutants **Jorge** and **Yortuk Festrunk** journey to New York City to find mutant "foxes" with large American breasts. From the team of writer **Chris Claremont**, penciler **Bob Hall** and inker **Brett Breeding**. Printed on high-quality Mando paper. 75¢.

FRIDAY THE 13th PART SIX (Limited Series) #1 — Part one of the three part series, printed on high-quality Mando paper. 75¢.

THE MIGHTY THOR #359 — This is **Walt Simonson's** last issue of **THOR**, but **Simonson** fans, don't despair . . . **Walt** will be drawing Marvel's new **TEXAS CHAINSAW MASSACRE** book, premiering soon. And don't miss **THOR** #359! Buy multiple copies! 65¢.

AVENGERS #259 — **Starfox** quits the team to join **the Defenders. The Human Torch** joins **the Avengers**, since **the Fantastic Four** has recently disbanded. **Moon Knight, Dazzler,** and **Zabu** are enlisted as **Avengers-in-training. The Black Knight** petitions **the Avengers** for permanent membership. **Captain Marvel** leaves to join **the West Coast Avengers. Captain America** forms a new branch of the World's Mightiest Heroes in St. Louis called **the Mid-West Avengers**. It's all in "The Order Changeth," written by **Roger Stern**, penciled by **John Buscema** and inked by **Tom Palmer**. 65¢.

PROFESSOR X (Limited Series) #1 — In the first of this 24-issue Limited Series, **Chris Claremont** and **Sal Buscema** reveal the previously untold story of **Charles Xavier's** school years, beginning with his enrollment in elementary school. Excitement in the Mighty Marvel tradition! Printed on high-quality Mando paper. 65¢.

COLOSSUS (Limited Series) #4 — **Peter Rasputin** squares off against his old foe from the Soviet Union: **Kid Kiwi**, the villain who has sworn to polish **Colossus** to death. The concluding chapter of this Limited Series is by **Chris Claremont** and **Walt Simonson**. Printed on high-quality Mando paper. 75¢.

NOT BRAND ECHH SPECIAL EDITION #1 — An all-new **Forbush-Man** solo tale by writer **J.M. DeMatteis** and penciler **Bob Hall** is featured with this classic collection of **NOT BRAND ECHH** madcap stories. Printed on high-quality Baxter paper. $1.50.

MTV #1 — A rocking new series from Mighty Marvel! **Martha Quinn, Boy George** and **the Dazzler** take on **the Juggernaut**! "Non-Stop Bop!" Written by **Alan Zelenetz** and penciled and inked by **Barry Windsor-Smith**. 65¢.

X-MEN AND THE A-TEAM #1 — And you thought we wouldn't do it, huh? "T is T" is written by **Jim Salicrup** and penciled and inked by **Paul Smith**. Printed on high-quality Mando paper. 75¢.

***Daredevil** has rodent trouble!*

Titles not shipping now or ever.

THE MICRONAUTS #10 — **The Micronauts** team up with **Barbie** and **Ken**, who will get their own Marvel comic beginning next month. Written by **Peter B. Gillis**, penciled by **Kelley Jones**, and inked by **Bruce Patterson**. 65¢.

THE INCREDIBLE HULK #311 — This special fill-in issue features a **WHAT IF?** inventory story by **Bill Mantlo** and **Steve Ditko**: "What If the Hulk Had the Brain of Bill Bixby?"

CONAN THE BARBARIAN #174 — **Conan** faces the unspeakable menace of " . . . " written by **Michael Fleisher**, penciled by **John Buscema**, and inked by **Bob Camp**. 65¢.

STORM (Limited Series) #3 — A Mighty Marvel first: a fill-in issue of a Limited Series, featuring a reprint of **KA-ZAR #6**! However, there is a five-page **Ororo** portfolio, showcasing the artistic talents of **Dave Cockrum, Alan Weiss, Paul Smith, John Byrne**, and **Charles Schultz**. Printed on high-quality Mando paper. 75¢.

ROM #68 — Now that the Earth's **Dire Wraiths** menace has been eradicated, **Rom** attacks **Dire Straits** in "Sultans of Swing," written by **Bill Mantlo**, penciled by **Steve Ditko**, and inked by **P. Craig Russell**. 65¢.

ARIEL (Limited Series) #1 — **Ariel's** powers are dangerously magnified to an uncontrollable level in "Kitty Hawk," written by **Chris Claremont** and penciled and inked by **Paul Smith**. Printed on high-quality Mando paper. 75¢.

X-MEN #197 — **Wolverine** leads the Uncanny Mutants against their deadliest menace: **Nightcrawler's** body odor. Written by **Chris Claremont** and penciled and inked by **Bob McLeod**. 65¢.

SKULL THE SLAYER SPECIAL EDITION #2 — Reprinting issues 3 and 4 of this timeless Marvel series, in our ridiculous $2.50 format.

HAVOK AND POLARIS (Limited Series) #1 — **Chris Claremont** and **John Buscema** disclose the startling facts behind what happened to **Havok** and **Polaris** during the summer of 1982 in this six-issue Limited Series.

SO WHEN I FOUND OUT I COULD CHANGE BACK AND FORTH WHENEVER I WANTED TO, I DECIDED TA STAY HERE, ON THIS PLANET, TA SORT OUT MY HEAD.
SEE, FROM WHAT MY OL' PAL REED SAID, I GOT THE IMPRESSION I'D BE THE THING AGAIN, PERMANENTLY, IF I WENT HOME. AN' IN A WAY, THAT WUZ TRUE. BUT ONLY IN A WAY.
OH. SHUDDUP!

A breakdown in communications for ***the Thing!***

MARVEL SUPER SPECIAL #41: ODIN THE MOVIE — The official comics adaptation of the new **George Lucas** blockbuster, starring **Orson Welles** as **Odin**. The comic is by **Walt Simonson**. A Marvel Magazine. $1.50.

THE NEW DEFENDERS #147 — A special "Private Lives of the Defenders" isue. **Gargoyle** shoots pool. **The Beast** gets a haircut. **Angel** and **Iceman** watch the episode of "The Flintstones" where **Fred** and **Barney** meet **Hoagy Carmichael**. **Moondragon** organizes a New York City chapter of the **Persis Khambatta** Fan Club. This Marvel classic, "I Dunno . . . Whadda YOU Wanna Do?" is written by **Peter B. Gillis**, penciled by **Don Perlin** and inked by **Kim DeMulder**. 65¢.

JARVIS THE BUTLER (Limited Series) #2 — Continuing the earth-shattering battle between **Jarvis** and **Ultron**, written by **Roger Stern** and penciled and inked by **Steve Leialoha**. Printed on high-quality Mando paper. 75¢.

Titles not shipping now or ever.

X-MEN AND MICHAEL JACKSON #1 — An exciting new monthly series by **Chris Claremont** and **Jackson Guice**! In the debut issue, **Wolverine** makes fun of **Michael's** high-pitched voice and makes him cry. Printed on high-quality Mando paper. 75¢.

IRON MAN #198 — **Tony Stark** struggled with a new addiction: chocolate ice cream! "Chow Time" is by the team of **O'Neil, Buckler**, and **Mitchell**. 65¢.

ODIN THE MOVIE (Limited Series)#1 — Adaptation of the hit film by **Walt Simonson**. Printed on high-quality Mando paper. 75¢.

FANTASTIC FOUR #282 — The story you thought you'd *never* see: "The Fantastic Four Breaks Up!" Yet another **John Byrne** spectacular. 65¢.

THE WEB OF SPIDER-MAN #7 — Two stories highlight this issue: **Millie the Model** meets **Spider-Man** in "Spider-Man Meets Millie the Model," written by **E. Nelson Bridwell** and **Curt Swan**, and the Spider-Mobile returns in "The Return of the Spider-Mobile," by editor **Julius Schwartz** and **Kurt Schaffenberger**. 65¢.

SENTINELS (Limited Series) #1 — Even though this is the second issue of this four-issue series, we've numbered it as "#1" so we'll sell more copies! **Iceman** faces the wrath of the murderous **Sentinels** in "When Titans Clash," written by **Chris Claremont** and penciled and inked by **Herb Trimpe**. Guest starring Friday the 13th's bloodthirsty **Jason**! Printed on OK-quality paper. 66¢.

OLD MUTANTS #1 — Sizzling first issue double-bag collectors's item! **Charles Xavier** opens a retirment home for senior citizen mutants. Written by **Chris Claremont**, penciled by **John Romita Sr.**, and inked by new discovery **Darren Madigan**. 65¢.

SILVER SURFER (Limited Series) #1 — **Stan Lee** and **Jackson Guice** present "Surfin' Safari," wherein **the Surfer** joins forces with **Frankie** and **Annette** to battle **the Beach Boys**. Printed on high-quality Mando paper. 75¢.

AUNT MAY #1 — Now in her own magazine! It's a double-bag debut issue. **May** is kidnapped by a bizarre religious cult that worships **Don Knotts** and *Andy Griffith Show* reruns. Also featuring . . . **the Old Mutants**! Written by **Ann Nocenti**, penciled by **Al Milgrom**, and inked by **Jim Mooney**. 65¢.

MARVEL COMING ATTRACTIONS

Copyright © 1985 Marvel Comics Group. All rights reserved.

Here is a complete checklist of what's happening in all the Marvel, Epic and Star titles bearing a **August** cover date.

A Limited Series is a title which will only run for a specific number of issues.
A Graphic Novel is a trade paperback-sized edition.
A **Direct Sales** title is available only at selected outlets.
Shipping Date refers to the date the comics leave the printer.

***The Gargoyle** faces his most deadly enemy: himself!*

Warning: Be sure to reserve copies of your favorite titles as soon as possible! Marvel Comics sell out so fast that unless your favorite comics shop owner knows which titles you want, they might be gone before you can get them. And we don't want anyone to run the risk of missing out on what's happening!

Titles shipping **April 2**, on sale **April 23**.

THE THING #26 — **Tarlanna** is alive — and on Earth! But that's impossible! Or is it? **The Thing** goes on a quest to find the truth. Instead, what he discovers is trouble — *big* trouble! "Runaways" is written by **Mike Carlin**, penciled by **Ron Wilson** and inked by **Joe Sinnott**. 65¢.

DAREDEVIL #221 — **Daredevil** can't bring **Heather** back from the dead. All he can do is find the people who were there when it happened! But not even **the Man Without Fear** is prepared for the shocking secrets he finds . . . in Italy! "Behold My Vengeance!" is written by **Denny O'Neil** with art by **Dave Mazzucchelli**. 65¢.

NEW MUTANTS #30 — We warn you — this pulse-pounding tale is *not* for the faint of heart! **Magma** and **Sunspot** are about to become the latest victims in **the Gladiators'** bloody arena! And the only way **the New Mutants, Kitty Pryde, Rachel Summers** and **Dazzler** can free them is if **Dazzler** rejoins **the Gladiators**! As if that was not enough, more is revealed about the mysterious — and ultra-deadly — behind-the-scenes leader of **the Gladiators**. To top it all off, everything ties in with **SECRET WARS II** #1 and **the Beyonder's** quest to discover what it means to be human! "Beyond the Beyonder" is written by **Chris Claremont** with art and cover by **Bill Sienkiewicz**. 65¢.

WEB OF SPIDER-MAN #5 — This story has so much action jammed between its covers that we almost had to make it double-sized! It's showdown time between **Doctor Octopus** and **Spider-Man**. **Ock** has **Spidey** *exactly* where he wants him — and **Spidey** knows it! This is the big one — with an ending not even we expected! "The Enemy Within" is written by **Danny Fingeroth**, penciled by **Jim Mooney** and inked by **Greg LaRocque** — plus a cover by **John Byrne**! 65¢.

PLANET TERRY #5 — Just when **Planet Terry's** about to give up hope, he, **Robota** and their new friend **Elfin** *find* what seems to be **Terry's** parents! But the joy of discovery is destroyed when they become "Prisoners of Subteria!" Written by **Lenny Herman**, penciled by **Warren Kremer** and inked by **Vince Colletta**. A Star Comic. 65¢.

FRAGGLE ROCK #3 — Peace and quiet never lasts very long at Fraggle Rock, but this time normal chaos gives way to blood-freezing panic! A shape-changing monster has invaded the town — and no one knows how to find, let alone fight it! "The Monster That Could Do Anything" is written by **Stan Kay** with art by **Marie Severin**. A Star Comic. 65¢.

STRAWBERRY SHORTCAKE #3 — **Strawberry Shortcake** and her friends embark on a treasure hunt that brings them to a "sometimes nice" dragon, a gigantic diamond, a monstrous hat and . . . to the *end* of **Strawberry Shortcake** as we know her! "The Great Treasure Hunt" is written by **Stan Kay**, penciled by **Howard Post** and inked by **Roberta Edelman**. A Star Comic. 65¢.

RED SONJA #10 — Only a desperate effort from **Red Sonja** can save her friend **Branwyn** from the evil queen-sorceress **Vassilisa Ice-Heart**! But will **Red Sonja** pay the terrible price **Vassilisa** demands? "Strangers" is written by **Louise Simonson**, penciled by **Mary Wilshire** and inked by **Art Nichols**. 65¢.

DREADSTAR AND COMPANY #2 — The spectacular newsstand edition of the best-selling Baxter book, reprinting the origin of **Willow**. Story, art, and *new* covers by **Jim Starlin**. Printed on high-quality Mando paper. From the Epic line of comics. 75¢.

THE GARGOYLE (Limited Series) #3 — The evil **Gargoyle's** soul is reunited with his body. And he goes on a destructive rampage to celebrate! Meanwhile, **Isaac Christians** must face his past, and by so doing, finally find redemption! "Battlefield" is written by **J. Marc DeMatteis** with art by **Mark Badger**. Printed on high-quality Mando paper. 75¢.

RAWHIDE KID (Limited Series) #1 — The most dangerous gunslinger in the West returns in a multi-part saga we guarantee you'll never forget! **The Rawhide Kid** is an old man — but his reputation refuses to die! And it is that fearsome legend that now threatens to kill the man who made it! "The Living Legend!" is written by **Bill Mantlo**, penciled by **Herb Trimpe** and inked by **John Severin**. Printed on high-quality Mando paper. 75¢.

THE SECTAURS #2 — A village has been mysteriously wiped out. Was it the evil **Spidrax** or a bizarre lethal fog? **Dargon, Mantys** and **Pinsor** must find out, and fast! "The Deadly Fog" is written by **Bill Mantlo**, penciled by **Mark Texeira** and inked by **Joe Del Beato**. Printed on high-quality Baxter paper. 75¢.

STARSTRUCK #3 — **Harry Palmer** and the apparently innocent **Girl Guides** team up to find the missing **Erotica Ann** pleasure-droid. But what **Harry** finds is not what he expects — or wants! Written by **Elaine Lee** with art by **Michael Kaluta**. From the Epic line of comics. Printed on high-quality Baxter paper. Direct Sales only. $1.50. **For mature readers.**

THE LIFE OF CAPTAIN MARVEL #1 — The deluxe format, double-sized edition of the adventures that started it all! Reprinting **Jim Starlin**'s classic first appearances of **Captain Marvel**'s greatest foe, **Thanos**, from **IRON MAN** #55. Plus, **Jim**'s debut on **CAPTAIN MARVEL** #25 and the first half of **CAPTAIN MARVEL** #26. All this and new covers by **Jim Starlin**, too! What more could anyone ask? Printed on high-quality Baxter paper. Direct Sales only. $2.00.

Titles shipping **April 9**, on sale **April 30**.

*To save a friend, **Red Sonja** must undertake a perilous journey!*

Copyright © 1985 Red Sonja Corporation. All rights reserved.

THE AMAZING SPIDER-MAN #267 — He's **The Commuter** — and his business is crime! The only way **Spidey** has to stop him is to track him to his lair — wherever the trail might lead! ! "The Commuter Cometh!" is written by **Peter David** with art by **Bob McLeod**. 65¢.

CAPTAIN AMERICA #308 — Everyone — even America's favorite shield-slinger — needs friends. So Cap, in California as a result of **SECRET WARS II** #1, decides to visit his friends, **the West Coast Avengers**. But instead of sun and fun, he finds the deadly **Armadillo** and . . . **the Beyonder**! You'll never forgive yourself if you miss this senses-shattering tie-in with **SECRET WARS II**! "Body in Question" is written by **Mark Gruenwald**, penciled by **Paul Neary** and inked by **Dennis Janke**. 65¢.

POWER PACK #13 — A tale of jealousy and triumph as only Mighty Marvel can bring it to you! The **Power Pack** kids head out to Shea Stadium for an explosive game of baseball — and get more than they bargained for in "Fireworks!" written by **Louise Simonson**, penciled by **June Brigman** and inked by **Bob Wiacek**. 65¢.

THE MICRONAUTS #11 — Things go from bad to worse in ways not even **the Micronauts** thought possible in this epic that brings them back to the Microverse! All we dare tell you here is . . . keep your eye on **Scion**! "Failures of the Heart!" is written by **Peter B. Gillis**, penciled by **Kelley Jones** and guest-inked by **Danny Bulanadi**. 65¢.

ALPHA FLIGHT #25 — **Guardian** returns! 'Nuff said! "And Graves Give Up Their Dead" is written and penciled by **John Byrne** and inked by **Bob Wiacek**. 65¢.

WALLY THE WIZARD #5 — The beautiful **Princess Penelope** has been kidnapped! The evil **Vastar** is holding her for ransom! What can **Wally** do? He's only an apprentice wizard! "Kidnapped!" is written and penciled by **Ben Brown** and inked by **Jon D'Agostino**. A Star Comic. 65¢.

TOP DOG #3 — What has happened to **Top Dog**? Is he **the Mad Biter**, the dangerous mutt terrorizing the town and biting people? Can even **Joey** believe his plea of innocence? "The Mad Biter!" is written by **Lenny Herman**, penciled by **Warren Kremer** and inked by **Jacqueline Roettcher**. A Star Comic. 65¢.

HEATHCLIFF #3 — The world's most cat-ankerous cat is on the loose in London. But it's not fish and chips he's after. He's out to get the nefarious **Tourist Terrorist** who's holding **Grandpa Nutmeg** for ransom! London will never be the same again in "The Looney London Adventure," written by **Angelo DeCesare**, penciled by **Warren Kremer** and inked by **Jacqueline Roettcher**. A Star Comic. 65¢.

DOCTOR STRANGE #72 — **Doc** is up to his amulet in arcane trouble when he joins **Clea** in her revolt against the unspeakable **Umar**! Plus: **Wong** reveals a shocking secret to **Sara**! "Secret Origin" is written by **Roger Stern** with art by **Paul Smith**. 65¢.

GROO THE WANDERER #6 — It's harem hijinks galore when **Groo** goes undercover in a fabulous seraglio to recover a priceless gem! Will **Groo** remain true to his quest, or will temptation prove too much? Not for the girls — for the cheese dip! "The Eye of Kabula" is by **Sergio Aragonés** with harem lingerie supplied by **Mark Evanier**.

Spidey runs into trouble in the suburbs, in ***AMAZING SPIDER-MAN #267!***

From the Epic line of comics. Printed on high-quality Mando paper. 75¢.

SAVAGE SWORD OF CONAN #114 — This is one full-length epic so wild, so amazing, and so downright daringly different that the theme says it all: **Conan**'s memory is gone! "Riddle of the Demuzaar" is written by **Larry Yakata** with art by **Rudy Nebres**. A Marvel Magazine. $1.50.

BLACK DRAGON (Limited Series) #2 — Horror piles upon unholy horror as **James Dunrieth** stumbles on a village victimized by unspeakable atrocities! And he's the next target! Guest-starring **Robin Hood**! Written by **Chris Claremont** and drawn by **John Bolton**. From the Epic line of comics. Direct sales only. Printed on high-quality Baxter paper. $1.50. **For mature readers.**

THE SISTERHOOD OF STEEL #4 — What happens when troops of **the Sisterhood** get paid? **Boronwë** and her friends find out in a rip-roaring adventure that's a real head-basher! "Girls' Night Out!" is written by **Christy Marx** with art by **Mike Vosburg**. From the Epic line of comics. Direct sales only. Printed on high-quality Baxter paper. $1.50. **For mature readers.**

Titles shipping **April 16**, on sale **May 7.**

MARVEL AGE MAGAZINE #29 — Featuring a far-ranging conversation with **Steve Englehart**, covering the **VISION AND THE SCARLET WITCH Limited Series** and our new

WEST COAST AVENGERS series! Plus previews of other new projects, **Hembeck's Page**, the Marvel Age Calendar, and more! Direct sales only. 35¢.

THE INCREDIBLE HULK #310 — **The Hulk's** exile in a mystic dimension takes its most threatening turn yet, when **the Hulk** saves a woman from being killed in a madman's quest for immortality. For his efforts, **the Hulk** is seriously wounded and set up to be the sacrifice himself! How can **the Hulk** get out of this? It might have something to do with the title! "Banner Redux" is by writer **Bill Mantlo**, penciler **Bret Blevins** and inker **Al Williamson**. 65¢.

THE AVENGERS #258 — What can you do when the foe you've fought has destroyed the land you vowed to save? **The Avengers** find out, as they survey the damage to the shattered Savage Land! And what of **Captain Marvel** trapped by the alien freebooters? Plus: more on the mysterious **Firelord**! "Pyrrhic Victory" is written by **Roger Stern**, penciled by **John Buscema** and inked by **Tom Palmer**. 65¢.

CONAN #173 — A search for treasure takes a strange and deadly turn when **Conan** and his friend discover that the second half of their map is in the possession of a Zingaran army captain! "Honor Among Thieves" is written by **Jim Owsley**, penciled by **John Buscema** and inked by **Bob Camp**. 65¢.

It's "Judgement" day — unless the Joes can stop it!

Copyright © 1985 Hasbro Bradley, Inc. All rights reserved.

MARVEL TALES #178 — The Green Goblin discovers **Spider-Man's** secret identity! "How Green Was My Goblin!" is written by **Stan Lee**, penciled by **John Romita** and inked by **Mickey Demeo**. Reprinting the classic from **AMAZING SPIDER-MAN** #39. 65¢.

X-MEN #196 — Who mugged **Professor X**? What will **the X-Men** do when they find the criminals? And how will this affect **the Beyonder's** quest to learn what it means to be human? Guest-starring **Magneto**! A cover-to-cover mind-blower that ties in with **SECRET WARS II** #1! "What Was That?" is written by **Chris Claremont**, penciled by **John Romita, Jr.** and inked by **Dan Green**. 65¢.

ROM #69 — In answer to the avalanche of letters demanding it — the awesome return of **Ego, the Living Planet**! Wait'll you see what happens when **Rom** discovers that **Ego** is slaying **Rom's** fellow Spaceknights! "This World Alive!" is written by **Bill Mantlo**, penciled by **Steve Ditko** and inked by **P. Craig Russell**. 65¢.

MOON KNIGHT #3 — The madness of blood-sacrifice at midnight clutches an insane asylum in its terrifying grip. Only **Moon Knight** can break it! But the killer is **Moon Knight's** greatest foe, **Morpheus** — and his next victim is **Marlene**! "A Madness of Dreams" is written by **Alan Zelenetz** and penciled by **Chris Warner**. 65¢.

G.I. JOE #38 — The young **Billy** goes on trial for attempted murder. And his judge is the man he tried to kill . . . his father, **Cobra Commander**! "Judgements" is written by **Larry Hama**, penciled by **Rod Whigham** and inked by **Andy Mushynsky**. Printed on high-quality Mando paper. 75¢.

DREADSTAR #19 — **Dreadstar** plans to smoke out the traitor in his group by attacking **Dr. Mezlo's** stronghold. But the Instrumentality has already been warned! **Dreadstar** discovers the deadly truth too late in "The Trap," written and penciled by **Jim Starlin** and inked by **Sam De La Rosa**. From the Epic line of comics. Printed on high-quality Baxter paper. Direct Sales only. $1.50.

Titles shipping **April 23**, on sale **May 14**.

FANTASTIC FOUR #281 — Another one not for the timid! The mind-searing secret of **Malice** revealed! And if **the Hate-Monger** has anything to say about it, the truth about **Malice** will destroy **the FF** and pave the way for his conquest of the world! Not even **Reed Richards** can tell what effect this will have on . . . **the Beyonder**! A cataclysmic tie-in with **SECRET WARS II** #2 that you must not miss! Written and penciled by **John Byrne** and inked by **Jerry Ordway**. 65¢.

IRON MAN #197 — **Thundersword** — the man it took **the New Mutants, the X-Men, Captain America** and **Iron Man** together to defeat, is on Earth! And **Rhodey** must face him alone! A spell-binding tie-in with **SECRET WARS II** #1! "Thundersword!" is written by **Denny O'Neil**, penciled by **Rich Buckler** and inked by **Ian Akin** and **Brian Garvey**. 65¢.

PETER PARKER, THE SPECTACULAR SPIDER-MAN #105 — **Spidey's** a tough, capable, no-nonsense crime-

fighter, right? Today, he finds out who *really* packs a punch when the winsome **Wasp** tells him to bug out! She's taking on the mob alone! Guest-starring: **Paladin!** "No Fury!" is written by **Peter David**, penciled by **Luke McDonnell** and inked by **Brett Breeding**. 65¢.

THE NEW DEFENDERS #146 — **The Defenders** travel to New York in search of a cure for **the Angel's** blindness — but hardly have time to catch their breath before they have to contend with the murderous **Hotspur!** Also featuring the introduction of **Andromeda**, the newest of **the new Defenders!** "Fun!" is written by **Peter B. Gillis**, penciled by **Luke McDonnell** and inked by **Art Nicholls**. 65¢.

STAR WARS #98 — Han's relationship with Leia is on the rocks — and that's not all! Han's ready to leave — but more than just jumping ship, he's going to take off for a whole different universe! And because you demanded it: the return of **Femm Shysa!** "Far, Far Away" is written by **Jo Duffy** and penciled by **Cynthia Martin**. 65¢.

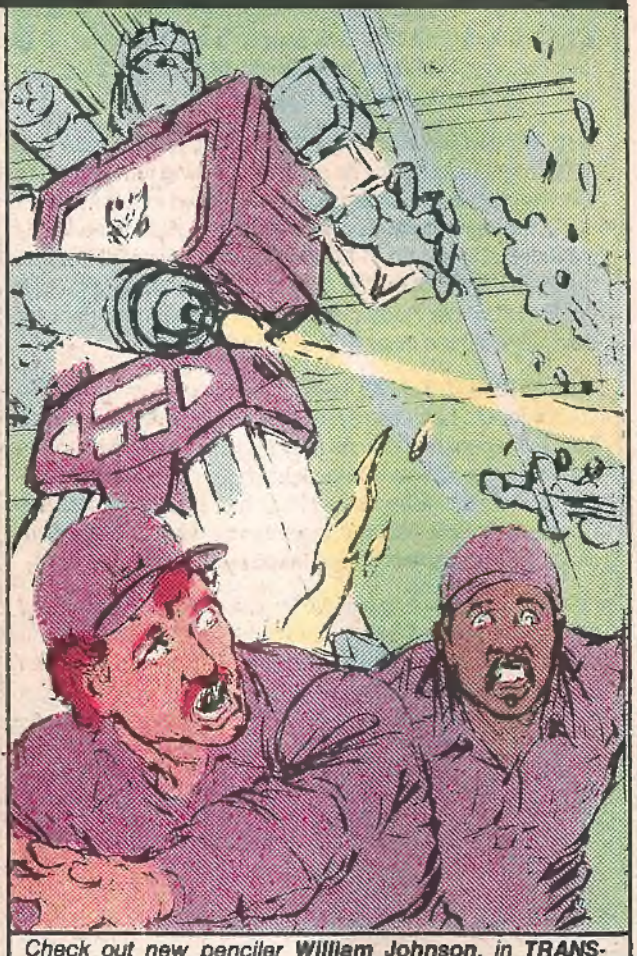
THOR #358 — **Thor** has met danger in all forms — from corrupt despots to ravagers of worlds! Now he faces possibly the greatest danger of his life — the love of a power-hungry, manipulative woman! **Lorelei** strikes — and **Thor** may never know what hit him! "When Dalliance Was In Flower!" Written and drawn by **Walt Simonson**. 65¢.

THE TRANSFORMERS #7 — All the **Autobots** except **Ratchet** are dead! And Earth's only hope lies with the legendary **Dinobots!** But where are they? **Ratchet** doesn't know. And worse, with **Shockwave** and the merciless **Decepticons** hot on his trail, he may never find out! A special issue with an even more special new addition to the **TRANSFORMERS** team, penciler **William Johnson!** Written by **Bob Budiansky** and inked by **Brad Joyce**. Printed on high-quality Mando paper. 75¢.

ELFQUEST #1 — The fan sensation comes to Epic in a special newsstand all-color edition! New covers, extra pages of original material and a new letters column! Featuring the reprinting of the classic black-and-white **ELFQUEST** #1, introducing the fabulous **Wolfriders!** A must for adventure lovers everywhere! Written by **Wendy and Richard Pini** and drawn by **Wendy Pini**. From the Epic line of comics. Printed on high-quality Mando paper. 75¢.

SECRET WARS II #2 — Talk about shockers! **The Beyonder** takes human form! Now that he has the body, what must he do to *become* human? If he listens to **the Hate-Monger** — he'll do plenty! Guest-starring: **the Fantastic Four, Power Man and Iron Fist,** and the amazing **Spider-Man! Note:** This issue will cross over with **WEB OF SPIDER-MAN** #6, **AMAZING SPIDER-MAN** #268, and **FANTASTIC FOUR** #282! Written by **Jim Shooter**, penciled by **Al Milgrom** and inked by **Steve Leialoha**. Printed on high-quality Mando paper. 75¢.

ROCKET RACCOON (Limited Series) #4 — **Rocket** and his crew introduce a new load of fabulous Wonder Toys to the loonies. But it's just a calm before an annihilating storm because rival toy-kings **Judson Jakes** and **Lord Dyvyne** have stopped their war with each other so they can combine forces to destroy **Rocket Raccoon!** "The Age of Enlightenment!" is written by **Bill Mantlo** and penciled by **Mike Mignola**. Printed on high-quality Mando paper. 75¢.



Check out new penciler ***William Johnson****, in* ***TRANSFORMERS #7!***

Copyright © 1985 Hasbro Bradley, Inc. All rights reserved.

SPIDER-MAN INDEX #5 — The sensational reference for everything you ever wanted to know about **Spidey** from **THE AMAZING SPIDER-MAN** # 114-144. Characters, credits, synopses, color cover reproductions and more! Compiled by **George Olshevsky**. Printed on high-quality Mando paper. Direct Sales only. $1.25.

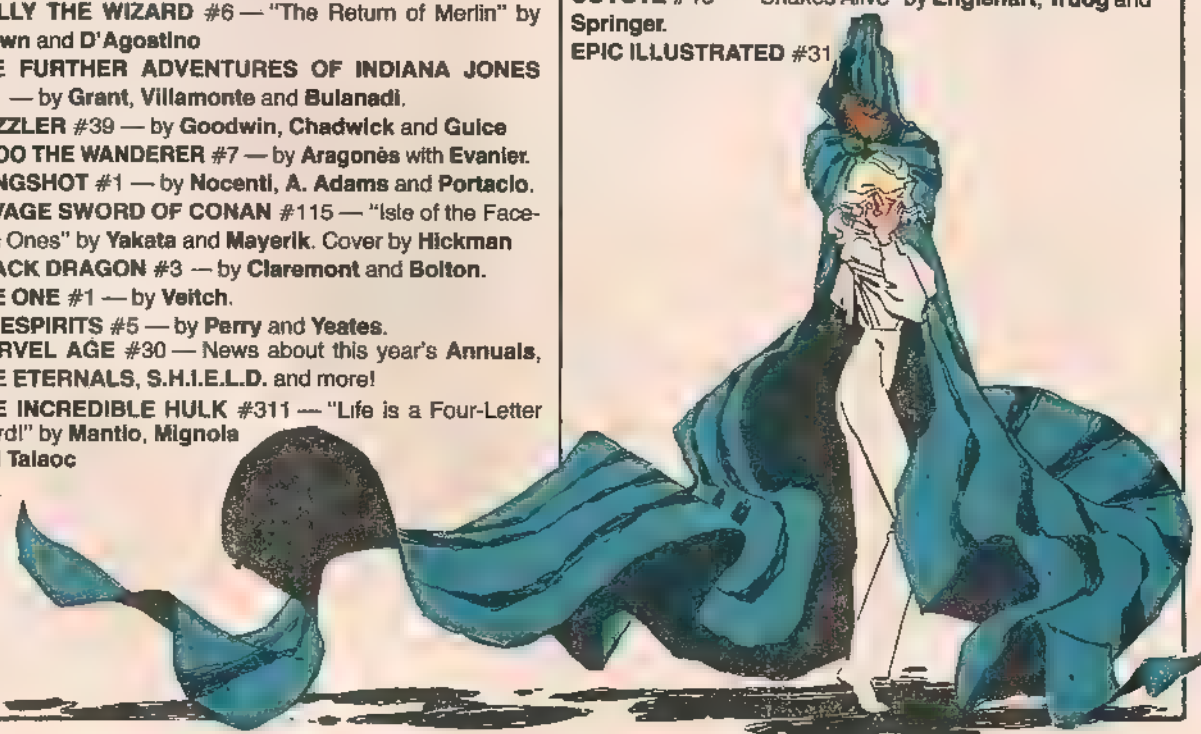
DOCTOR WHO #11 — Two suspense-packed stories for the price of one! Wait'll you see what happens when **the Doctor** and his Tardis pop into the middle of a war between one man and an armada of space warships! "The Deal!" is drawn by **Dave Gibbons**. Then, **the Doctor** journeys to the future and appears in a subway filled with cannibals in "End of the Line" written by **Steve Parkhouse** and drawn by **Dave Gibbons**. Plus: *two* episodes in the explosive **Star Tigers** series featuring the raging **Absiom Daak, the Dalek Killer!** And that's not all! Our "Who Knows" news column and an interview with **DOCTOR WHO** television and book writer, **Terrance Dicks!** A veritable cornucopia of Whoviana. Printed on high-quality Baxter paper. Direct Sales only. $1.50.

ALIEN LEGION #8 — The **Alien Legion** finds itself *really* outnumbered on a remote planet when they discover that not only are the evil **Harklions** closing in for the kill — but that all life on the planet is joining in as well! "Hostages!" is written by **Alan Zelenetz**, penciled by **Chris Warner** and inked by **Whilce Portacio**. From the Epic line of comics. Printed on high-quality Baxter paper. Direct Sales only. $1.50.

MORE COMING ATTRACTIONS

Titles shipping in **May.**

THE THING #27 — "Thunderders" by **Carlin, Wilson** and **Sinnott**
DAREDEVIL #222 — by **O'Neil** and **Mazzuchelli**
NEW MUTANTS #31 — by **Claremont** and **Sienkiewicz.**
WEB OF SPIDER-MAN #6 — "Gold Rush" by **Fingeroth, LaRocque** and **Mooney.** Cover by **Byrne.**
PLANET TERRY #6 — "Attack of the Tarantalugs" by **Herman, Kremer** and **D'Agostino.**
PETER PORKER, THE SPECTACULAR SPIDER-HAM #3
EWOKS #3 — by **Manak, Kremer** and **M. Severin.**
CLOAK AND DAGGER #2 — by **Mantlo, Leonardi** and **Austin.**
DREADSTAR AND COMPANY #3 — by **Starlin.**
THE GARGOYLE #4 — by **DeMatteis** and **Badger**
RAWHIDE KID #2 — by **Mantlo, Trimpe** and **Talaoc.**
SQUADRON SUPREME #1 — "The Utopia Principle" by **Gruenwald, Hall** and **Beatty.**
SWORDS OF THE SWASHBUCKLERS #2 — by **Mantlo** and **Guice.**
CONAN THE KING #30 — "Revenge on the Black River" by **Kraar, Docherty** and **Isherwood.**
MOONSHADOW #3 — by **DeMatteis** and **Muth**
THE LIFE OF CAPTAIN MARVEL #2 — by **Starlin** and company.
THE AMAZING SPIDER-MAN #268 — by **DeFalco, Frenz** and **Rubinstein**
CAPTAIN AMERICA #309 — "Nomad, Madcap, Cap" by **Gruenwald, Neary** and **Janke.**
POWER PACK #14 — by **L. Simonson, Brigman** and **Wiacek.**
MICRONAUTS #12 — "Descent from Maelstrom" by **Gillis, Jones** and **Patterson.**
ALPHA FLIGHT #26 — by **Byrne** and **Wiacek.**
WALLY THE WIZARD #6 — "The Return of Merlin" by **Brown** and **D'Agostino**
THE FURTHER ADVENTURES OF INDIANA JONES #31 — by **Grant, Villamonte** and **Bulanadi.**
DAZZLER #39 — by **Goodwin, Chadwick** and **Guice**
GROO THE WANDERER #7 — by **Aragonés** with **Evanier.**
LONGSHOT #1 — by **Nocenti, A. Adams** and **Portacio.**
SAVAGE SWORD OF CONAN #115 — "Isle of the Faceless Ones" by **Yakata** and **Mayerik.** Cover by **Hickman**
BLACK DRAGON #3 — by **Claremont** and **Bolton.**
THE ONE #1 — by **Veitch.**
TIMESPIRITS #5 — by **Perry** and **Yeates.**
MARVEL AGE #30 — News about this year's **Annuals, THE ETERNALS, S.H.I.E.L.D.** and more!
THE INCREDIBLE HULK #311 — "Life is a Four-Letter Word!" by **Mantlo, Mignola** and **Talaoc**
THE AVENGERS #259 — "Duty" by **Stern, J. Buscema** and **Palmer**
CONAN #174 — "Children of the Night" by **Owsley, J. Buscema** and **Camp.**
MARVEL TALES #179 — by **S. Lee** and **Romita.**
X-MEN #197 — by **Claremont, Romita Jr.** and **Green.**
ROM #70 — by **Mantlo** and **Ditko.**
MOON KNIGHT #4 — by **Zelenetz, Warner** and **Cruz.**
POWER, MAN AND IRON FIST #119 — by **Owsley, Bright** and **Acerno.**
ROYAL ROY #3 — by **Kay, Kremer** and **D'Agostino.**
MUPPET BABIES #3 — by **Kay** and **M. Severin.**
GET ALONG GANG #3 — by **Manak, Colón** and **Roelicher.**
SOLOMON KANE #1 — by **Macchio, Blevins** and **Carr.**
G.I. JOE #39 — "Walk Through the Jungle" by **Hama, Whigham** and **Mushynsky.**
WEB OF SPIDER-MAN ANNUAL #1 — by **Nocenti** and **Salmons.**
MARVEL FANFARE #22
FANTASTIC FOUR #282 — by **Byrne** and **Ordway.**
IRON MAN #198 — by **O'Neil, Buckler, Akin** and **Garvey.**
PETER PARKER, THE SPECTACULAR SPIDER-MAN #106 — by **Mantlo, McDonnell** and **Breeding.**
THE NEW DEFENDERS #147 — ". . . And Games!" by **Gillis, Perlin** and **Nichols**
STAR WARS #99 — by **Duffy** and **Martin**
THOR #359 — by **W. Simonson.**
ELFQUEST #2 — by **Wendy and Richard Pini**
SECRET WARS II #3 — by **Shooter, Milgrom** and **Leialoha.**
TRANSFORMERS #8 — by **Budiansky, Johnson** and **Joyce.**
SPIDER-MAN INDEX #6 — compiled by **Olshevsky.**
DOCTOR WHO #12
COYOTE #13 — "Snakes Alive" by **Englehart, Truog** and **Springer.**
EPIC ILLUSTRATED #31



Titles shipping in **June.**

THE THING #28 — by **Carlin, Wilson** and **Sinnott.**
DAREDEVIL #223 — by **O'Neil** and **Mazzuchelli.**
NEW MUTANTS #32 — by **Claremont** and **Leialoha.**
WEB OF SPIDER-MAN #7 — by **Fingeroth, LaRocque** and **Mooney.**
PLANET TERRY #7 — "The Case of the White Haired Kid" by **Kay, Kremer** and **D'Agostino.**
FRAGGLE ROCK #4 — "The Dizziest Doozer in the World" by **Kay** and **M. Severin.**
STRAWBERRY SHORTCAKE #4 — "The New Strawberry Shortcake" by **Kay, Post** and **Edelman.**
DREADSTAR AND COMPANY #4 — by **Starlin.**
RAWHIDE KID #3 — by **Mantlo, Trimpe** and **Talaoc.**
SQUADRON SUPREME #2 — by **Gruenwald, Hall** and **Beatty.**
THE SECTAURS #3 — by **Mantlo, Texeira** and **DelBeato.**
STARSTRUCK #4 — by **E. Lee** and **Kaluta.**
THE LIFE OF CAPTAIN MARVEL #3 — by **Starlin** and company.
THE AMAZING SPIDER-MAN #269 — by **DeFalco, Frenz** and **Rubinstein.**
CAPTAIN AMERICA #310 — by **Gruenwald, Neary** and **Janka.**
POWER PACK #15 — by **L. Simonson, Brigman** and **Wiacek.**
MICRONAUTS #13 — by **Gillis, Jones** and **Patterson.**
ALPHA FLIGHT #27 — by **Byrne** and **Wiacek.**
WALLY THE WIZARD #7 — "Time After Time" by **Bolling.**
TOP DOG #4 — "The Secret of Top Dog" by **Herman, Kremer** and **Roettcher**
HEATHCLIFF #4 — "The Crooked Cat" by **DeCesare, Kremer** and **Roettcher**
DOCTOR STRANGE #73 — by **Stern, Smith** and **Austin.**
GROO THE WANDERER #8 — by **Aragonés** with **Evanier.**
LONGSHOT #2 — by **Nocenti, A. Adams** and **Portacio.**
THE SPECTACULAR SPIDER-MAN ANNUAL #5 — by **DeFalco, Cowan** and **Rubinstein.**
THE FANTASTIC FOUR INDEX #1 — Compiled by **Olshevsky.**
SAVAGE SWORD OF CONAN #116 — "The Winds of Aka-Gaar" by **Yakata** and **Kwapisz.**
BLACK DRAGON #4 — by **Claremont** and **Bolton.**
THE ONE #2 — by **Veitch.**
SISTERHOOD OF STEEL #5 — by **Marx** and **Vosburg.**
MARVEL AGE MAGAZINE #31 — Previews of the **NIGHTCRAWLER Limited Series, John Byrne's HULK, IRON MAN** #200 and more!
THE INCREDIBLE HULK #312 — "Through the Past Darkly" by **Mantlo, Mignola** and **Talaoc.**
THE AVENGERS #260 — by **Stern, J. Buscema** and **Palmer.**
CONAN #175 — "The Scarlet Personage" by **Owsley, J. Buscema** and **Camp**
MARVEL TALES #180 — Reprinting **SPIDER-MAN** #41, by **S. Lee** and **Romita.**
X-MEN #198 — by **Claremont** and **Windsor-Smith.**
ROM #71 — by **Mantlo, Ditko** and **Russell.**
MOON KNIGHT #5 — by **Zelenetz, Warner** and **Cruz.**
G.I. JOE #40 — by **Hama, Whigham** and **Mushynsky.**
THE ETERNALS #1 — by **Gillis, S. Buscema** and **Gordon.**
DREADSTAR #20 — by **Starlin** and **De La Rosa.**
FANTASTIC FOUR #283 — by **Byrne** and **Ordway.**
IRON MAN #199 — by **O'Neil, Buckler, Akin** and **Garvey.**
PETER PARKER, THE SPECTACULAR SPIDER-MAN #107 — by **David, S. Buscema** and **Breeding.**
THE NEW DEFENDERS #148 — by **Gillis, McDonnell** and **Nichols.**
THOR #360 — by **W. Simonson.**
ELFQUEST #3 — by **W.** and **R. Pini.**
SECRET WARS II #4 — by **Shooter, Milgrom** and **Leialoha.**
TRANSFORMERS #9 — by **Budiansky, Johnson** and **Joyce.**
STAR WARS #100 — by **Duffy** and **Martin.**
MARVEL TEAM-UP INDEX #1 — compiled by **Olshevsky.**
DOCTOR WHO #13
ALIEN LEGION #9 — by **Zelenetz, Warner** and **Portacio.**

*Thena takes on the mantle of leadership in **ETERNALS #1!***

NEWSWATCH

Welcome back! Here's what's been happening!

ITEM! Things just never seem to stay still here at Marvel! As you know, **Peter Sanderson** has been juggling his time between his duties as **Ann Nocenti's** assistant editor, and helping out **Mark Gruenwald** on **THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION**. Well, all that plus the other projects that make **Peter** one of comicdom's foremost scholars got to be a little much for him, and **Peter** has chosen to leave his staff position to concentrate on all his freelance projects. (We at **MARVEL AGE MAGAZINE** know a good thing when we hear it, and instantly snagged **Peter** to do some articles for us, the first of which is in this very issue!) Well, that meant **Ann** needed a new assistant, and it wasn't hard to find her one, in the person of the ever-cheerful and eminently-capable **Pat Blevins**. But **Pat** was **Carl Potts's** assistant! So we were still one assistant short! No problem. Welcome to Marvel, if you will, **Carl's** new assistant, **Rosemary McCormick-Lowy**! **Rosemary** was born in Great Britain, but currently lives a little closer to our offices in the borough of Queens. **Carl** has promised to tell us all more about **Rosemary** in a "**Behind the Lines**" feature soon, but figures we should give her a chance to settle into the job first!

ITEM! Mark Gruenwald and **Howard Mackie** have done it again! Not content with merely producing **THE AVENGERS, THE THING, IRON MAN, THE OFFICIAL SPIDER-MAN INDEX**, our new **WEST COAST AVENGERS** series and a host of other projects, a couple of weeks ago **Mark** and **Howard** unveiled the official "Marvel Comics Editorial" uniform! This spiffy red coverall comes complete with the staff member's name embroidered on it, and a high-impact hardhat! **Mark** and **Howard** have been signing up other Marvel staffers who want their own Marvel uniforms, and believe us, they've got their hands full! (We regret to say that we can't supply Marvel uniforms for our fans — it's tough enough just getting them for the staff!) You might see a Marvel staffer in uniform at a convention this summer, but in the meantime, we got the art corrections department (otherwise known as **Romita's Raiders**) to do up a drawing of it. The pencils are by **James W. Fry**, and the inks by **Tom Morgan**. Thanks, guys.

ITEM! Nobody seems to be able to get enough of **Walt Simonson's THOR** — so we're taking steps! **Walt** is simply not fast enough to draw any more **THOR** material than he's drawing now . . . but he's cooked up the next best thing! Remember **THOR #355**, written by **Walt** and beautifully penciled and inked by **Sal Buscema**? Well, how does four issues of a **BALDER AND KARNILLA Limited Series**, by the same creative team, grab you? The first issue will be showing up this June, and **Walt** tells us the Limited Series will resolve once and for all the questions about what's to become of Asgard in its current state of crisis. We'll have all the details in an upcoming **MARVEL AGE MAGAZINE**, but we just couldn't wait to announce this project!

ITEM! Gotta go! See you next month!

MARVEL TOP TEN

Well, here we go again! You demanded the **Top Ten** every issue, so here it is! It's too early to get complete sales figures for February 1985, but we do have the Direct Sales ranking. That means that newsstand and subscription figures are not included in this list.

1 — **X-MEN** #194
2 — **CLOAK AND DAGGER** #1
3 — **WEB OF SPIDER-MAN** #3
4 — **ALPHA FLIGHT** #23
5 — **NEW MUTANTS** #28
6 — **AMAZING SPIDER-MAN** #265
7 — **FANTASTIC FOUR** #279
8 — **MOON KNIGHT** #1
9 — **ICEMAN** #4
10 — **BEAUTY AND THE BEAST** #4

Let's see now. Five titles are spin-offs from **THE X-MEN** and two titles are spin-offs from the web-spinner's mag. That leaves **MOON KNIGHT** (which is a spin-off from the late, lamented **WEREWOLF BY NIGHT** series) and **THE FANTASTIC FOUR**. What does it all mean? I don't know, I'm still spinning. — *J.S.*

MICHAEL CARLIN AND ARCHIE GOODWIN TALK ABOUT

DAZZLER™

by **Adam Philips**

This past summer's **DAZZLER Graphic Novel** brought the mutant singer to a dramatic turning point. Outcast by humanity, unable to continue her singing career — what can happen next?

The answers are going to be provided by **DAZZLER** editor **Mike Carlin** and the series' new writer **Archie Goodwin. Mike Carlin** is well known to Marvel readers as the editor of **ROM, THE FANTASTIC FOUR, CAPTAIN AMERICA**, and, of course, **DAZZLER**. He has also written issues of **CAPTAIN AMERICA, KA-ZAR** and **THE DAZZLER**, regularly writes **THE THING**, and was an active contributor to **CRAZY MAGAZINE**.

Archie Goodwin has been in the comics industry since the middle 1960's, when he wrote and edited the Warren line of horror magazines. He came to Marvel in the late 1960's to write the first 28 issues of **IRON MAN**, and went on to successful and enjoyable stints on **THE HULK, THE FANTASTIC FOUR, THE SPECTACULAR SPIDER-MAN** and other comics, as well as the first four issues of **LUKE CAGE, HERO FOR HIRE** (now entitled **POWER MAN AND IRON FIST**). More recently he wrote a long string of issues on **STAR WARS**, and is the editor of the Epic comics line, publishing such great comics as **Jim Starlin's DREADSTAR** and **Sergio Aragonés' GROO THE WANDERER. Archie** is also well known for his successful career writing the **STAR WARS** and **SECRET AGENT CORRIGAN** newspaper comic strips.

Marvel Age: *Okay, legend, talk!*

Mike: That's **Archie Goodwin**; he's gonna help turn **DAZZLER** around.

Archie Goodwin: So you can see a back shot of her as well as a front.

Marvel Age: *Good idea.*

Mike: That's right, it's gonna be a new direction — facing the other way.

Archie: I think, basically, watching **DAZZLER** as it came out, and thinking about it and everything — she's always been a character with very interesting powers and a very interesting milieu within which to work.

Mike: She's definitely come off underestimated by both the readers and other characters in the Marvel Universe

Archie: I think, maybe because of too many changes in personnel and things like that —you kind of lost a sense of direction with the character. So, hopefully, what I'd like to do as I'm working with it is supply a little bit more direction. One of the nice things I found about the **DAZZLER Graphic Novel** is, in a way, it gave me a good starting point.

Mike: It brought her to a turning point.

Archie: Had she gone on the way she was going in the regular book, she was almost getting too successful. I think what **Jim (Shooter)** did with the novel is, to a certain extent, throw a very big obstacle into her career.

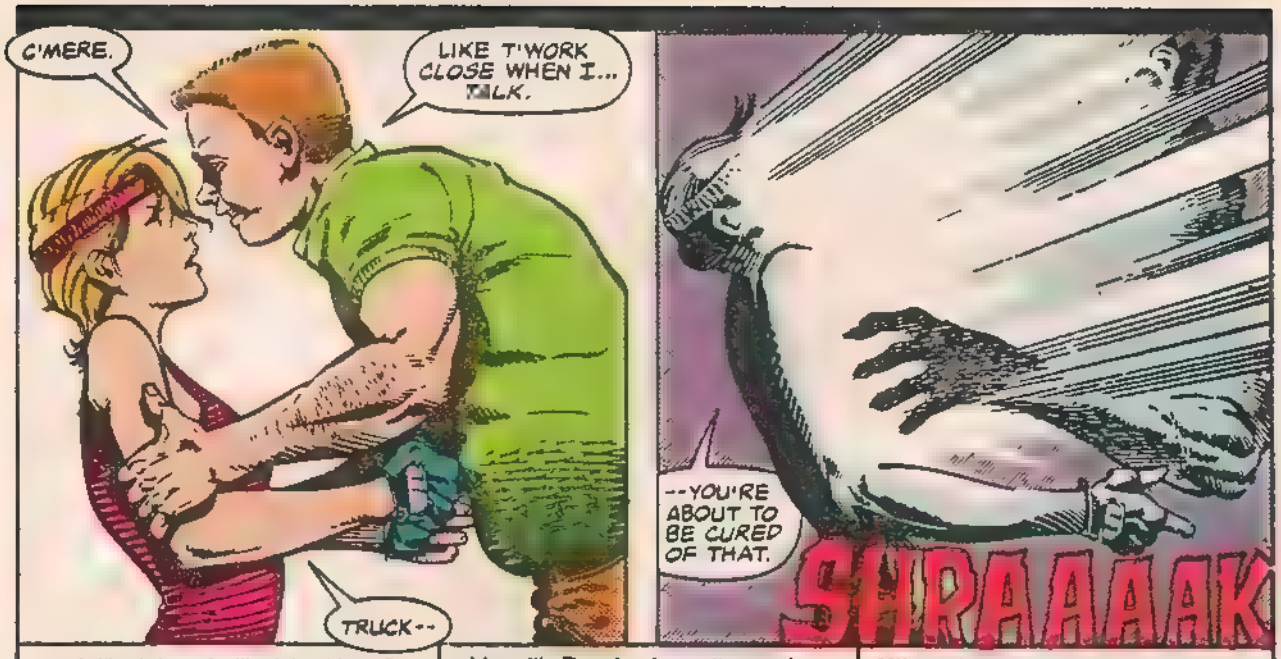
Mike: A big monkey wrench

Archie: It makes the character more interesting. It gives me something strong to play off of. I'll definitely be playing off the mutant hatred that's running through the Marvel Universe. Also, since this throws a big stumbling block into her singing career, and that's really what she wants to pursue, this forces her to turn her mutant powers into a little more of a super hero power. She's doing it to ultimately get back to where she was — but as a result of everything that's happened, she'll become a little more of a super heroine, as well as someone with mutant abilities who wants a show business career.

Mike: Which is a logical progression for the character. At this point she does have to finally come to terms with the super hero-ishness of her character.

Archie: And sometimes she'll find she

TURN OFF THE CONCERT AN'--! THAT'S HER! YOU'RE LISTENIN' TO HER ON THAT TAPE.
IT'S BEAUTIFUL MUSIC, LOGAN. SHE HAS A FASCINATING VOICE.



won't like it but she'll stick with it. But she's also a positive sort of person. I think **Shooter** pretty much established that in the Graphic Novel. And I think she's the kind of person who will learn to deal with it, but it will be a conflict and a problem, too.

Marvel Age: *If you're going to play up the mutant conflicts — will you also be continuing the series' tradition of having lots of guest stars, both super heroes and established villains?*

Archie: It will at first.

Mike: We're going to start off with guest stars and she's going to build her own cast of characters, something else she's lacked for a while.

Archie: I don't like to come in on a series and immediately start wiping out other characters or anything like that. Probably what'll happen is, I'll spend more time developing new characters, and eventually as I go along there may be some older characters that I'd like to bring back. In the first issue she'll have guest stars that will establish her need to become a super hero. And from there we'll gradually build her own storylines. We'll be introducing a lot of new villains.

Mike: She's gonna have her own adversaries, which is another thing she's never really had.

Marvel Age: *Anyone in particular you'll be using as guest stars?*

Mike: You might not have heard of some of them (Laughter). There's a guy, he's got, like, claws in his hands — **Wolverine**? He's gonna be in the first issue **Archie's** writing. And **Colossus**, too.

Back to what **Archie** was saying about the old characters. For the last five or six isues the only recurring character has been **Roman Nekoboh**, and in the Graphic Novel his relationship with **Dazzler** is pretty much resolved. **Dazzler's** sister has been out for about ten issues now.

Marvel Age: *So she's going to have to try to rebuild her musical career?*

Archie: Well, no. Her musical career is sort of on hold. She'll continue — that's how she'll make her living, but because of the anti-mutant feelings her career is in a downswing period. She's struggling to find jobs. She will be finding singing jobs and things like that, but she won't play the Sands in Las Vegas or anything like that. She'll be scrambling to keep up the musical career.

Mike: She's kind of a has-been.

Archie: No, she's just someone who, because of outside reaction and what people think she is, is going through a sort of downswing in her musical career. Consequently, to offset that, she's working at becoming a super heroine.

She'll be travelling from location to location, for a while.

Mike: We're going to be a little more exotic with locales. Mostly American locales, but it's not going to be just Los Angeles or San Francisco. She's going to be travelling around to pursue her musical career, in small ways.

Archie: Going where the jobs are.

Mike: In essence, she's been blacklisted, like the communist blacklisting in the fifties, except she's going to personally do something about changing it around.

Marvel Age: *Along with* **Archie**, *you've got an all-new art team, right?*

Mike: The new penciler is a relative newcover to comics, **Paul Chadwick**. He's done some work for Pacific Comics, I think.

Archie: He's a very experienced commercial artist, but he's unknown to comics.

Mike: And the inker is **Jackson "Butch" Guice**, whom everyone has seen or heard of. He's a real hot inker right now.

Archie: And just a terrific artist doing a wonderful job on a book called **SWORDS OF THE SWASHBUCKLERS** which happens to be put out by Epic Comics and this is a raw and blatant plug (Laughter).

Mike and I are very excited by what **Paul** is doing and the potential that he has. He thinks a little more about an illustrative look, rather than the standard exaggerated cartoon kind of approach to the material. And he is a very graphic and interesting visual storyteller.

Mike: He's imaginative too, which is

good. And he's a comics fan too, so he knows what he's drawing.

Marvel Age: *That helps.*

Mike: Yeah. And I think the team together is going to be really good. **Jackson** has actually inked few pencilers, other than himself. He did one issue of **ROM** over **Steve Ditko** which was really well received, and he said he had a lot of fun working on someone else's pencils. So he's excited about this. Everybody's excited.

Marvel Age: *You mentioned the illustrative approach that you get from* ***Paul Chadwick****, so I'm wondering whether or not you'll be continuing with the* ***Bill Sienkiewicz*** *covers. They gave the book a very different look from most of the comics on the stands.*

Mike: Probably not. **Bill's** really busy with his own commitments to **NEW MUTANTS** and he just finished working on **DUNE**. We've actually already done a few issues without the painted covers. Generally **Paul** and **Jackson** will be doing the covers on their own issues. They've expressed an interest in doing their own covers.

Archie: One of the things you want to do when your making changes in a series is to call attention to it. It used to be that having a painted cover was like a rare and special thing, but we've been having painted covers for a while.

Mike: It's kind of symbolic, too. We're going to be changing the entire direction of the book, we've changed the entire team on the book — it's a completely new start, and we want it to be completely different, right down to the covers, even though **Bill's** paintings were popular. They'll be on other comics.

Archie: Probably on **THE NEW MUTANTS**! I think it's also a good idea, if you have somebody who's good enough to do a book for Marvel Comics, to have them do the covers too.

Mike: The inside artist should have first shot at any covers that are going to be on their books. If an artist doesn't do a cover it's usually because he's too busy.

Archie: One of the things I'm particularly enjoying already, even though I haven't written that much, or nearly as much as I *should* have . . .

Mike: He's enjoying the creative methods of dodging his editor (Laughter).

Archie: Not at all. Those are old hat to me.

Mike: I guess I'm too new. I haven't heard all these yet.

Archie: You haven't heard anything yet (More laughter). I'm having fun with one of the first supporting characters we came up with, who's a licensed bounty hunter named **O.Z. Chase**. He and his pet — maybe I'll keep the pet secret for a while . . .

Mike: He's a surprise. I think he's going to be popular, though.

Archie: I do too. They're both a lot of fun to write, and I think they'll be interesting additions to the book.

Marvel Age: *Is he after* ***Dazzler****, or is he just somebody who pops up?*

Mike: He's a hired mutant killer.

Archie: There are real bounty hunters today who work for bail bonding agencies, and get a commission for the people they bring in. And he's sort of like a slightly exaggerated version of one of those. He's commissioned to go after **Dazzler**, and he'll be tracking her down.

Marvel Age: *Who's commissioned him to go after* ***Dazzler****? Or should I ask?*

Archie: No, this will be revealed later on.

Mike: In future interviews.

Archie: It'll turn out, obviously, that one of the forces that will eventually oppose **Dazzler** has set this is motion.

Marvel Age: *Just for the record, which issue is the first one you're writing?*

Mike: At this moment the first issue that **Archie's** going to be scripting is 38. **DAZZLER** #38. Always subject to change (Laughter). But I think we're going to make it.

Archie: But I'm trying to do everything I can to prevent that from happening.

Marvel Age: *We're looking forward to seeing the stuff, the new artist and new direction.*

Archie: I think **Paul Chadwick** is —

Mike: He's going to be a big surprise.

Archie: Yeah. He's going to excite a lot of people as they get into the book and as he gets more into the book.

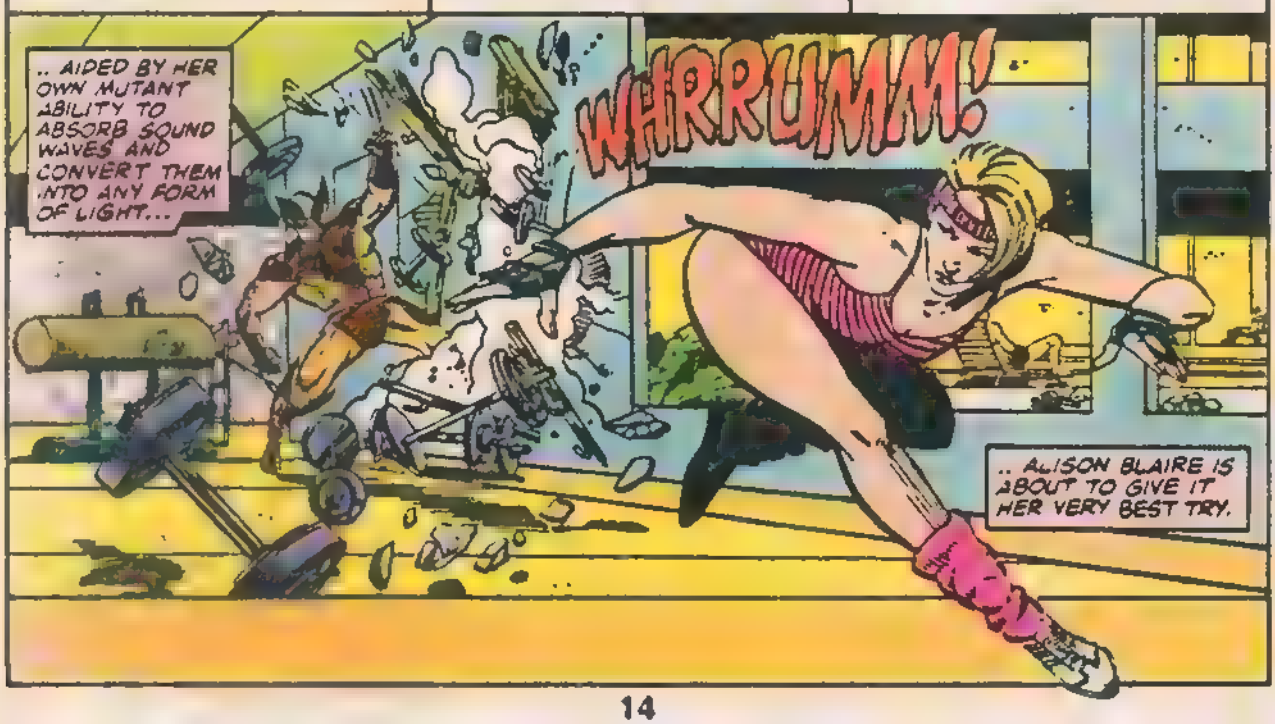
Mike: He's gonna definitely grow.

Archie: This is one of the chances for people to get in on the ground floor with a new talent and to watch him grow. It took a lot of people a year to realize that **Frank Miller** was doing great work. I'm hoping that the same thing can happen with **Paul**. I think he certainly has that kind of potential.

Marvel Age: *We'll look forward to seeing it. So thanks for your time.*

Mike: Yay!

Archie: Our pleasure

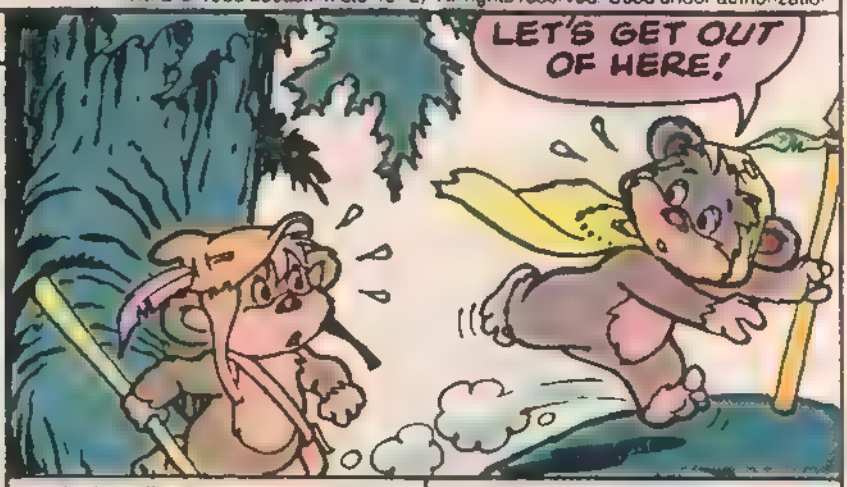

.. AIDED BY HER OWN MUTANT ABILITY TO ABSORB SOUND WAVES AND CONVERT THEM INTO ANY FORM OF LIGHT...
WHRRUMM!
.. ALISON BLAIRE IS ABOUT TO GIVE IT HER VERY BEST TRY.

STAR SPOTLIGHT ON . . .

Ewoks™

TM & © 1985 Lucasfilm Ltd. (LFL) All rights reserved. Used under authorization.

by **Sandy Hausler**



The whole world seems to be **Ewoks** crazy! You can't go anywhere without seeing the images of those cute, little, furry creatures emblazoned on lunchboxes, T-shirts and other miscellaneous objects. Now Star Comics proudly presents **the Ewoks** in a brand new comic book all their own.

The roots of **the Ewoks**, of course, come from **George Lucas's** classic *Star Wars* movies. **Lucas** wanted to make a series of films that would couple the feeling of wonder that he found in the old **Flash Gordon** and **Buck Rogers** serials years ago with state-of-the-art special effects. He succeeded beyond his wildest dreams. There is probably not a person in America who has not heard of *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi*.

In the course of making these films, **Lucas** created a number of strange and bizarre creatures. Who can recall without affection **Chewbacca the Wookiee**? Can anyone forget the detestable **Jabba the Hut**? And what of the incredible Jedi-master **Yoda**? Without a doubt, however, the most loveable creatures to come out of this classic film trilogy are **the Ewoks**.

The Ewoks are the small, furry inhabitants of the planet Endor. Their help was instrumental in the victory of the Rebellion over the forces of the Empire. While they appear harmless, **the Ewoks** were able to assist **Han Solo**, **Chewie**, **Princess Leia**, and the droids in putting the Empire's shielding device for the new Deathstar out of commission, allowing the Rebels to destroy it.

It was soon clear to everyone that **the Ewoks** had won not only the hearts of **Luke Skywalker** and company, but of movie viewers as well. **Lucas**, realizing that the public was demanding to see more of **the Ewoks**, set to work to develop an **Ewoks** movie for television, a series of books from Random House about **the Ewoks**, and other special projects designed to satisfy an **Ewoks**-starved public. Now **Ewoks** fans will be able to read Star Comics' **THE EWOKS**, written by **Dave Manak**, penciled by **Warren Kremer** and inked by **Marie Severin**.

Dave Manak is a well-known freelance cartoonist. Since 1971 he has lived in New York writing and drawing his own material. Between 1971 and 1980 he did a lot of humor material for such magazines as **PLOP**, **SICK**, **MAD**, and Marvel's **CRAZY Magazine**. He then took a staff job at DC working as the special projects editor. He developed various projects involving licensed materials and worked on some of the regular books as well. **Dave** heard of Star Comics from **Ernie Colon**, an editor at DC and longtime friend of **Sid Jacobson**, editor of Star Comics. **Dave** was ready to try something new and went to see **Sid**. As a result, **Dave** is now doing extensive work for Star Comics including a tremendous job on **THE EWOKS**.

Dave was not especially knowledgeable about **the Ewoks** when he started out. "I knew about as much as anybody," he told **MARVEL AGE MAGAZINE**. "I read the Random House books and Lucasfilm sent the preproduction material for the movie and a glossary."

Nevertheless, **Manak** quickly became an **Ewoks** fan. He has developed a rich cultural mythology for the little creatures. He plans to slowly unfold a world of wonder and surprises on which **the Ewoks** live. Among the characters who appear in the book are **Princess Kneesaa** and her friends, **Teebo** and **Wicket**, **Chief Chirpa**, and **Logray the Medicine Man**. Among the more bizarre characters in the book are **Gantu the Ogre** and the zany **Zandor Rockers**. Magic crystals, rainbow bridges and glowing healing fluid also play parts in the series. You can count on encountering the unexpected in the pages of **THE EWOKS**.

Dave is very excited about the whole Star Comics line. He has great admiration for editor **Sid Jacobson**. "He doesn't let me get away with anything," **Dave** confided. "Even if there's a panel or two I'm not completely satisfied with, **Sid** will pick up on it and help me tighten it up and make it better." This obviously results in better comics and Star Comics are the best comics that **Sid** and his team can produce. That devotion to quality is certainly apparent in the pages of **THE EWOKS**. Don't miss it!

STOP!
DON'T READ ANY FURTHER! THERE'S SOMETHING REALLY IMPORTANT THAT THEY'VE BEEN KEEPING FROM YOU, AND I FEEL THAT I'VE GOTTA WARN YOU!
I'M HERE TO GIVE YOU THE STRAIGHT POOP. EVERYONE'S TREATING THIS BOOK LIKE IT'S A JOKE. IT'S NOT. THE DESTRUCTION OF THE MARVEL UNIVERSE ISN'T A JOKE, IT'S AN IMPENDING REALITY!
OH SURE, AFTER IT COMES OUT, YOU'LL CONTINUE TO SEE THE ADVENTURES OF CONAN, THE STAR WARS GANG, EVEN STRAWBERRY SHORTCAKE, BUT YOU CAN FORGET ABOUT SPIDER-MAN, THE HULK, THE F.F. AND THE BEST OF THAT CREW: THEY'LL BE GONE FOR-EVER!
I KNOW WHAT THINKING: WHAT THE PREVIEWS A ATTRACTIONS TO RIGHT HERE WITH OF MARV
JIM CALLED ME UP AND SAID "FRED, I'LL GIVE YOU 48 PAGES TO WRITE AND DRAW ON THE CONDITION THAT YOU USE THOSE 48 PAGES TO REIGN IRREVOCABLE DEATH, DESTRUCTION AND OLD JOKES UPON THE MARVEL UNIVERSE - WILL YOU DO IT?"
AS YOU CAN IMAGINE, I WAVERED SOME, CONSIDERING THE LOVE I HAVE FOR THE MARVEL CHARACTERS, BUT WHEN JIM ACTUALLY OFFERED ME MONEY, WELL, THAT JUST CLINCHED THE DEAL...
I TOILED IN SEC WHAT SEEMED LI PREPARING AN E YOU'VE NEVER SE (I MEAN, WAIT'LL WHAT HAPPENS KINGPIN AND THE JUGGER-NAUT-- IT'S GREAT!) AND I FEEL YOU HAVE A RIGHT TO KNOW SO YOU CAN PREPARE ACCORD-INGLY.

Y'SEE, IN A FEW SHORT WEEKS, IT'LL BE ALL OVER. IN A FEW SHORT WEEKS, THE ENTIRE MARVEL UNIVERSE WILL BE TOTALLY AND IRREVERSIBLY ALTERED.
REMEMBER THE FIRST MARVEL UNIVERSE COMIC, PUBLISHED BACK IN 1961, FANTASTIC FOUR #1? WELL APRIL OF 1985 WILL SEE THE PUBLICATION OF THE LAST MARVEL UNIVERSE COMIC, FRED HEMBECK DESTROYS THE MARVEL UNIVERSE.
HOW DO I KNOW ALL THIS?
SIMPLE: I'M FRED HEMBECK!
HELLO AGAIN EVERYBODY!
YOU'RE ABOUT ALL TO BE FOUND IN THE PAGES AGE?
AN ELABORATE RUSE. TRUST ME.
NO, I DESTROYED THE MARVEL UNIVERSE UPON DIRECT ORDERS FROM THE BIG GUY HIMSELF, JIM SHOOTER!
RET FOR E FOREVER, NDING LIKE EN BEFORE YOU SEE TO THE
AFTER ALL, WE ALL KNOW WHAT A VALUABLE COMMODITY THAT FIRST MARVEL COMIC TURNED OUT TO BE. I'M QUITE SURE THIS LAST MARVEL COMIC WILL PROVE TO BE JUST AS GOOD AN INVESTMENT.
SO TAKE MY ADVICE FRIENDS, AND GO DOWN TO YOUR LOCAL COMICS OUTLET, AND BUY AS MANY COPIES OF FRED HEMBECK DESTROYS THE MARVEL UNIVERSE AS YOU CAN CARRY OUT OF THE STORE! YOU'LL BE GLAD YOU DID!
..AND SO WILL I, heh heh, SO WILL I...

emback © 1985 Fred Hembeck. All rights reserved.

THE RAWHIDE KID™

by **Sholly Fisch**

*It began as a classic tale of murder and revenge. **Ben Bart**, the fastest gun in the West, was challenged by an ambitious but unscrupulous gunslinger. **Ben** accepted the challenge, but he didn't know that the gunslinger had already stacked the odds against him! The gunslinger's partner hid behind **Ben**, and just as **Ben** was about to draw his gun, he called **Ben's** name! **Ben**, startled, turned towards the voice, and the gunslinger shot him in the back! Then, claiming to have outdrawn **Ben** in a fair fight, he assumed the title of top gun for himself!*

*But the murderers hadn't counted on **Ben's** nephew, **Johnny Bart**! Despite his youth and lack of experience, **Johnny** was even faster with a gun than **Ben** had been! Recognizing the threat that **Johnny** posed, the two killers tried to back-shoot him as well! But **Johnny** surprised the two men by outdrawing both of them at the same time! With his uncle's death avenged, **Johnny** inherited **Ben's** title of "the fastest gun in the West."*

*Being the fastest gun in the West wasn't easy, though. Challenged by someone even younger than he was, **Johnny** was forced to kill the young man in self-defense. **Johnny** became an outlaw! But he was still determined to continue his crusade for justice! Realizing that such a crusade would be impossible for outlaw **Johnny Bart**, **Johnny** gave up his true name and rode the West as . . . **THE RAWHIDE KID!***

Marvel's **RAWHIDE KID** series ran from 1955 to 1979. The last new **Rawhide Kid** story appeared in issue #115, and the series ended completely, after reprinting earlier material for a while, in issue #151.

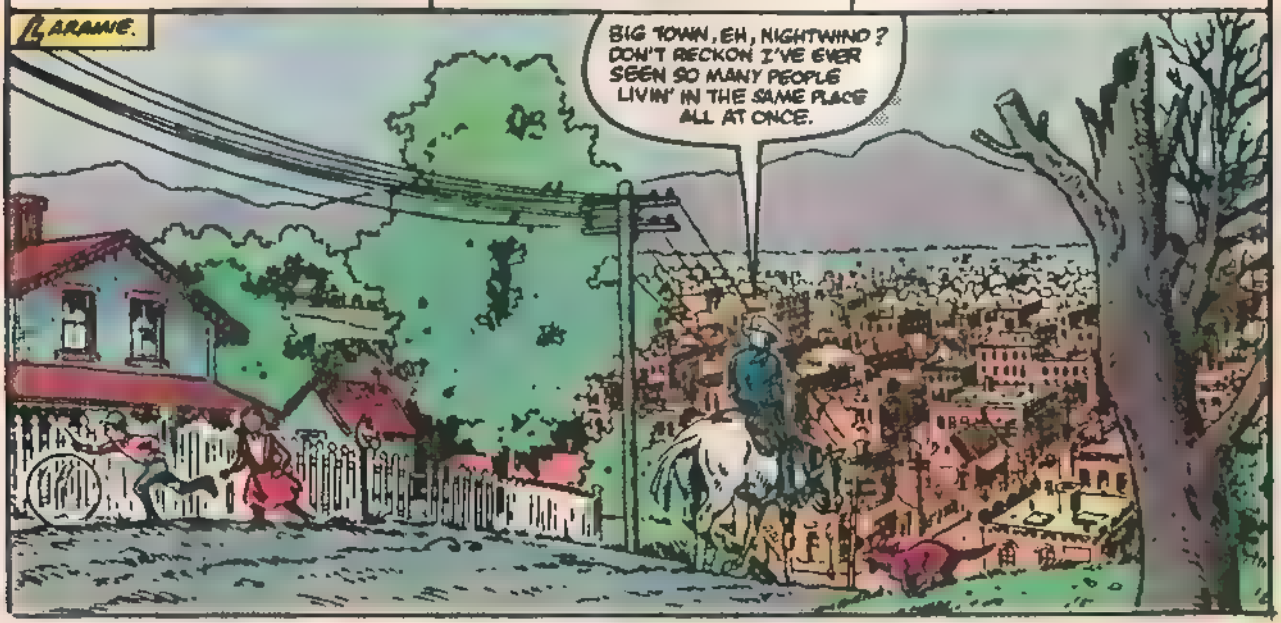
Most comic book characters would have been forgotten after their series ended. But **the Kid**, it seemed, refused to be forgotten! He soon returned as a guest star in an **AVENGERS** story set in the old West.

And in April, **the Rawhide Kid** will return again, this time in an exciting, new four-issue Limited Series of his own.

But **the Kid** won't be the same.

The new series takes place in the last years of the nineteenth century, and as its editor, **Ralph Macchio**, puts it, it "inverts the concept of the Western hero." The Age of the Wild West is coming to an end. And the symbol of the West, **the Rawhide Kid**, is getting older. He is now a man in his late fifties or early sixties, graying and unsure of his place in a world where the horse is being replaced by the automobile. And to make his confusion even worse, he has become involved with a young man who seems determined to become the next **Rawhide Kid!**

THE RAWHIDE KID is written by **Bill Mantlo** and pencilled by **Herb Trimpe. Bill** is well-known to Marvel readers. He has written issues of almost every Marvel title published, with long stints on **PETER PARKER, THE SPECTACULAR SPIDER-MAN** and **THE INCREDIBLE HULK.** He has also taken part in the creation of such series as **THE MICRONAUTS** and **ROM. Herb**, another long-time Marvel staffer, may best be remembered for his definitive version of **THE IN-**



CREDIBLE HULK and for being the first artist to draw Marvel's popular **G.I. JOE** series.

"I always liked stories about the West with art by people like **(Jack) Kirby** and **(Jack) Davis**," **Bill** says, explaining why he became interested in writing the Limited Series. "**THE RAWHIDE KID** (the original series) was colorful and exciting." But while **Bill** enjoys super hero stories, too, such stories have to involve a certain amount of fantasy. Since **Bill** prefers Westerns to be as realistic as possible, he wanted to steer away from a super hero feel in the Limited Series, preferring instead to include as little fantasy as possible.

Ralph Macchio disagrees with **Bill's** view of Marvel's Western characters.

"Marvel's characters, whether they're Western or war heroes like **Sergeant Fury**, are super heroes," says **Ralph Macchio**. "In fact, we just did a story in **DAREDEVIL** (#215) which showed that in many ways, **the Two-Gun Kid — Matt Hawk**, a red-haired lawyer who changed into a costume — is a Western precursor of **Daredevil**. **The Rawhide Kid** was different from **the Two-Gun Kid** in that he was more of an outlaw figure, but he was still doing deeds — leaping through windows, shooting people — that were not deeds other Western people would do."

Whether **the Rawhide Kid** can be considered "super" or not, **Bill** and **Ralph** certainly agree that he is a hero! "**The Rawhide Kid** embodied the age (of the Wild West)," **Bill** believes.

The Limited Series is about more than just **the Rawhide Kid**, however. As **Bill** says, "I wanted to do my own vision of the West coming to an end." For this reason, a great deal of preparation has gone into making the series historically accurate. Apart from reading the entire 115-issue run of the original **RAWHIDE KID** series, **Bill** (a history buff) did extensive research into life in the late nineteenth century where the series is set. "I read histories of cowboys in general and what the railroads were doing. I even sent **Herb** old Sears catalogues so that everything would look authentic."

The art is very important to the book's historical feel. When **Bill** received the go-ahead for the series, he called **Herb Trimpe**, not only because of his talent as an artist, but also because of his penchant for history. Older Marvel readers fondly remember **the Phantom Eagle**, a masked World War I flying ace, whom **Herb** helped create in the late 1960's. In fact, like **the Phantom Eagle**, **Herb** even owns his own vintage World War I biplane!

With a penciler assigned to **THE RAWHIDE KID**, the search turned to an inker. Everyone involved with the project was thrilled when **John Severin** agreed to ink the first issue. **John** is a seasoned comics professional with over twenty-five years of experience. The Western stories he drew for EC Comics in the 1950's have long been considered classics. Both **Herb** and **John** did superb work on the first issue (as you can see from the panels reproduced here), and since **Herb** limited himself to doing layouts and loose pencils, it was **John** who brought much of the historical atmosphere to the book.

Unfortunately, **John's** artistic skill makes him very much in demand. "We approached him with the first issue and he was very gracious," **Ralph** recalls. "He accepted it, but his commitments to other magazines prohibited him from continuing with the other issues." After considering a number of inkers to complete the series, **Ralph** decided on **Gerry Talaoc**. **Gerry**, whose style is reminiscent of **John's**, is inking issues #2-4. **John's** sister, **Marie Severin**, another talented, longtime comics professional, is coloring all four issues.

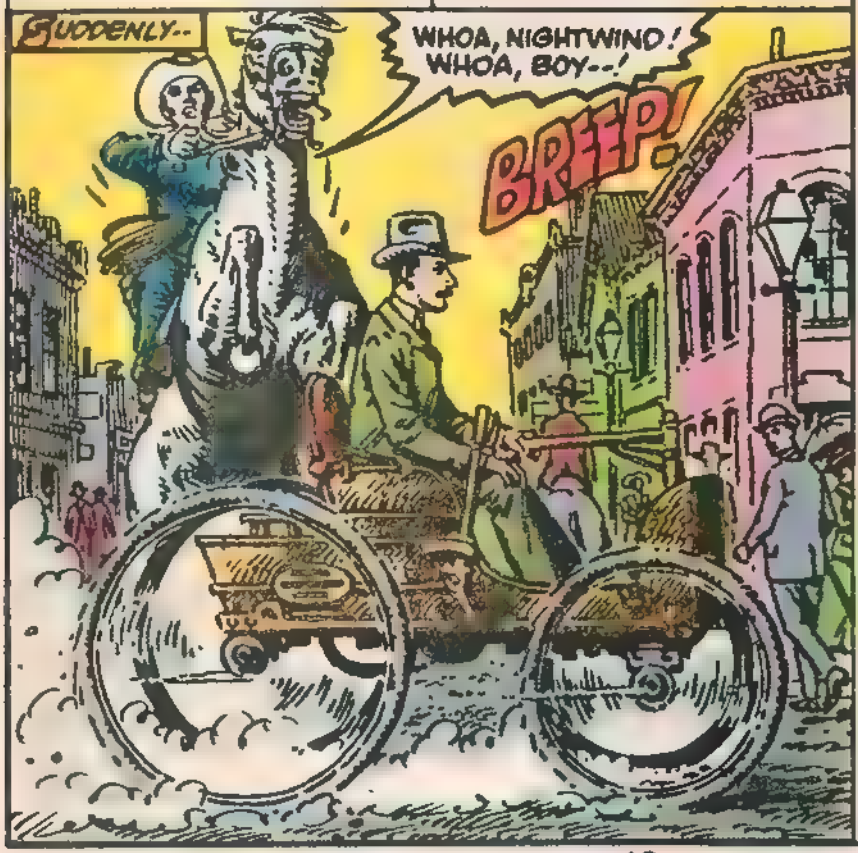
Ralph considers himself lucky to be editing **THE RAWHIDE KID**. "All of us have a fondness for Marvel's Western characters," he says, but his being given the series was "really just a matter of logistics." Although other editors also wanted in on the book, **Ralph** was the one who was in the right place at the right time, and he managed to walk away with the assignment.

Both **Ralph** and **Bill** are determined that the Limited Series will not just be "four issues of shoot-'em-up." Like all Marvel comics, it will contain an exciting story, but it will also be a character study of a man haunted by his past and the young man who wants to take up where he leaves off.

Oh, and it has a surprise ending.

"The important thing in bringing back a character is to avoid doing the same thing that's already been done with him. You don't want to do it just because you like the character," **Ralph** points out. "We want to do something that'll appeal to today's audience as well."

And what would **Bill** like to see today's readers get out of the series? "The idea of a legend outliving itself. If there's anything I want to come through in the story, that's it." But while the legend of the original **Rawhide Kid** may be drawing to a close, the legend of the Western hero sure isn't! **THE RAWHIDE KID #1** heralds the start of a new era of greatness . . . for the wild west, and for Marvel!



The Marvel Age Interview: BILL SIENKIEWICZ

by **Mark Lerer**

Everybody wants to know about the Graphic Novel you're doing with ***Frank Miller.***

It started as a two issue story for **DAREDEVIL**, but **Frank** and I have been putting so much into it that the project has grown into a full Graphic Novel. The title is "**Love and War**" — as "all's fair in . . . " — and it's the definitive story which ties together the entire **Kingpin** legend. **Frank** is writing it and I'm drawing it — and the sparks have not stopped flying!

You and **Frank** *are storytellers with such distinct approaches to comics — how are you getting along in tandem?*

We're getting along great! I've always wanted to work on a project with **Frank**. I have tremendous respect for **Frank's** work, and he respects my work. I'm doing the best job I can to interpret his ideas in my drawings. It's a true collaboration. I *will* say that my version of **the Kingpin** can best be described as a mix of **Ralph Steadman, Gustav Klimt**, and **Tex Avery** . . . it's *different*. But that's all I'll say.

You also recently completed the official comics adaptation of the science fiction classic, **DUNE**. *How was doing an adaptation of a book and movie different from your usual work?*

Doing an adaptation was really challenging and difficult — so difficult that I'm almost inclined to say never again! I had to be faithful to the overall feeling of the original. So I did more traditional panel arrangements, and tried my best to keep the established narrative of the movie. I had to hold back the reins a bit — not only to preserve the flow of the movie, but also because I didn't want to alienate new readers who hadn't seen my stuff before. I was more judicious about where I went nuts.

I'm happy with the result — in fact, of all the projects I've done recently, I think I'm the most happy with my work on **DUNE**. You know, I had not read the book when I got the assignment. All I knew about **Frank Herbert's DUNE** was that it was a sci-fi adventure that had giant worms in it. When I did read it, I found it interesting — but I was *really* interested by the film. Seeing the movie clarified a lot of the imagery of the book for me. And **Ralph Macchio** did a great job of writing the adaptation. There's a lot of non-action material to **DUNE**. It's themes are political and weighty.

Give us a little biographical information. Where are you from? When did you start drawing?

I was born in Blakely, near Scranton, Pennsylvania on midnight between May 2 and May 3, 1958. For years I celebrated my birthday on May second — but when I was sixteen years old and I went for my driver's license, they looked at my birth certificate and told me, "Come back tomorrow!" We moved to Hainesville, New Jersey when I was about five, and that's where I entered kindergarten and grew up.

I started drawing when I was about four or five. My mom had to tell me to stop drawing on the walls! I noticed that I was "different" in kindergarten. I remember I did this one Eskimo drawing that caught everyone's attention. That was the moment when I realized that drawing was *it* — when other people noticed and told me to stick with it. When I was in the first grade I got involved in my first drawing competition with another kid who was a good artist named **Henry Haygood**. We would have these competitions — we called them "drawing wars." This was back in the days when we had those old crayons that were flat on one side.

Wow! This really takes me back!

Anyway, I was bitten by the bug. From there, all through high school I was drawing. I painted scenery for school plays, did drawings for yearbooks, and so on. I drew my own little comics, too — I used to make up the adventures of this irreverent super hero character I created. He was eventually killed by a cyborg. I think I still have those somewhere. It was really a six issue limited series that I was doing, come to think of it, but it was pretty sophomoric.

When did you start reading comics?

At first I was into the DC's, 'cause I thought that the Marvels were more adult. I liked the **Curt Swan SUPERMAN**, but I was really smitten when I discovered the **Stan Lee / Jack Kirby FANTASTIC FOUR** and **THOR**. I used to visit my grandmother in Pennsyl-

vania who'd give me a dollar and I'd spend it all on comics. I was like a comics junkie — boy did I look forward to visiting her! I had a big stack of comics under my bed soon after. At that point, comics weren't influencing my drawing. It was just the characters, the heroes, whom I admired.

After high school, I went to the Newark School for Fine and Industrial Arts. There I met a teacher named **Don Brown** who was a fashion illustrator and abstract painter. He introduced me to a whole new world of art outside of comics, and that's when I fell in love with art. The great thing was that he also knew the work of comics artists — so he didn't look down his nose at comics. It was an important experience for me to learn about all the stuff outside comics. That's an experience that a lot of people who want to work in comics lack.

When I got out of school I worked up a portfolio and I'd thought I'd give comics a try professionally. First I went to DC, where I met **Vince Colletta**. They didn't have any work for me, but that didn't bother me. I just figured that if comics didn't work out I'd do advertising or illustration. **Vinnie** called **Neal Adams** who put me in touch with **Jim Shooter**. Soon after that I was drawing **Moon Knight** (in **THE HULK** magazine).

***MOON KNIGHT** made you well known to comics fans, although you started doing that book in a style that was highly influenced by **Neal Adams**.*

Yes, and I received quite a bit of criticism from the fans for imitating him too much. Partly out of frustration of being labeled a **Neal Adams** clone, one day I really started to cut loose. That happened with the second part of the "**Morpheus**" story, and again in the "**Scarlet in Moonlight**" stories. As I got less inhibited I felt my own identity emerging. When I pulled out all the stops, there was a purging. I pulled out of the **Neal Adams** mode and, as I said, cut loose.

It's funny **Neal** was a big influence on me, but when I first encountered his stuff in the 1960's, I hated it! He was one of the reasons I stopped reading DC's! It was only later as my tastes matured that I started to love his stuff. I could say the same for **Jack Kirby** — at first *his* stuff was too different for me. But I grew a little and my tastes changed. I started drawing like **Neal** when I was eleven and by the time I was sixteen I had his style down pat.

MOON KNIGHT was important for me because that's where I outgrew imitating another artist's style. If I have one piece of advice to an emerging artist, it's to learn from everybody. Don't subjugate yourself to just one artist.

*Then came an outstanding set of **MOON KNIGHT** stories. But just when you were finally finding yourself, you quit! Why?*

First, "Hit It," with its psychological theme, was such an unusual story. We had arrived at something different. We no longer had **Moon Knight** simply fighting **Villain A** or **Villain B**. I felt that we'd gone so far that, well, I just couldn't get into it if there was a chance that **Moon Knight** were going to fight some ordinary villain again. Also, having cut loose so much with drawing, I wanted to do more color work.

Those last seven issues that I did of **MOON KNIGHT** stood in my mind as satisfactory. It was just enough at that point. That was as far as I could take it. I wanted to paint. Also, I was scared.

Scared?

Yeah, scared of the way-out stuff I could see myself doing if I had continued. Many people have a fear of failure, but there's such a thing as a fear of success. I thought to myself that if I did *this* wild stuff . . . I could go even *farther* out . . . and, well, I was almost afraid to really let go. You know, I'm one of those guys who if things are going too well, I'm sure I'll get hit by a truck.

I don't feel like that anymore. Nowadays every job I do is a challenge, and I'll go as far out as I possibly can. Once I got past that barrier, I found it wasn't so frightening. If there's one thing I *do not* want to do, it's stagnate.

*After **MOON KNIGHT**, your career went into its next phase, and many Marvel covers began sporting **Bill Sienkiewicz** covers.*

I love to do covers. I love to paint, and I enjoy the challenge of conceiving a good single image. Coming up with the right idea is the hardest part of doing a cover. The point is to present the strongest single image that will get the point of the story across. I'm especially proud of the cover I did for that **WHAT IF** story — "What If Conan Were Alive In the Twentieth Century?" You know the one, with **Conan** holding a pistol pointed at the reader. I'm convinced that that's what we'd see if **Conan** were alive today! When I showed the sketch to **Ralph**, he agreed. **Conan** wouldn't be swinging a *sword* — he'd have a big gun! Having him aim it at the reader made the picture more powerful. It got the point across.

The hard part of conceiving covers is staying fresh and innovative. It's a problem of picture making to get the right image without relying on cliches. I remember that for the story where **Moon Knight** battled **the Werewolf**, I could have shown **Moon Knight** and **the Werewolf** just charging at each other — but I thought that a drawing of **the Werewolf's** face would be more

*The mysterious leader of the Gladiators, whose identity will be revealed in **NEW MUTANTS #31!***

effective. As I started inking the drawing in, I began to think there would be more emotion to it if I blacked out everything except the eyes and fangs. Much of the game is knowing what to leave out.

Besides all those covers, what else were you doing during this period?

I did a lot of illustration and commercial work outside comics. I exhibited in the Society of Illustrators 25th Anniversary Show. I did several pieces for **National Lampoon**. I did some work for a Connecticut golfing magazine. I also did storyboards for some TV commercials, including Minolta Cameras and Timex watches, and one for Merrill Lynch that was never used.

That was really a fun productive period. I was sharing a studio with **Brent Anderson** and **Joe Chiodo**, and we used to do a lot of crazy projects together. We'd make each other these huge illustrated birthday cards — these things were *big!* — in particular one for **Terry Austin's** birthday on the theme of **Popeye**. That's an inside joke for people who know **Terry**. It was a big parody poster titled "A-Popeye-Lips Now!"

*That brings us up to **THE NEW MUTANTS**. Why did you return to doing a regular series?*

I had been away from regular comics too long. I had done a few fill-ins here and there, but I was aching to get back to a regular book. My name had been out of mainstream comics for too long and I didn't want to be forgotten. **Chris Claremont** first approached me to do two issues of **THE NEW MUTANTS**, and soon after that he asked me if I'd like to do the book on a regular basis. I thought about it for about thirty seconds and said yes! I thought it would be interesting and fun.

*Your work on **THE NEW MUTANTS** is doubtless the wildest stuff you've done. The covers in particular have shown a wide range of influences from **Ralph Steadman** to **Walt Disney**.*

I intend to keep running back and forth, bringing in as many different elements that have influenced me as I can. I want to keep surprising the readers.

What has their reaction been?

The mail is polarized. Some like it and some people are really angry! I like that. Because if everyone liked it — well, that never happens. And I don't mind when people get angry at my way-out stuff — in fact I find it gratifying. If I can keep the readers on their toes, then I can count on them looking forward to each next issue. I think readers look forward to being infuriated, surprised, or exhilirated — but never bored.

I think that artists in general have a responsibility in our society to expose people to new ways of seeing things. Comics artists have that responsibility too. I'm just trying to bring all of *my* artistic experiences — the things that have influenced and excited *me* — to comics, in the hopes that I can influence or excite the readers. There have been too many people who imitate one style, whether it's **Jack Kirby's** or someone else's. A lot of people have never looked or been influenced by art outside of comics. As a result, a lot of comics look too much alike. An artist should bring his *own* personality to the comics he draws. After all, the artists who draw comics are personalities as much as the heroes they draw.

*Art from "Scarlet in Moonlight," where **Bill** began to find his own individual style.*

ALL RIGHT-- FATE.
WHAT'S IT ABOUT, SCARLET? WHY?
I'VE DECLARED A ONE-WOMAN WAR ON CRIME, MOON KNIGHT, FOCUSING ON THE SYNDICATE.
OH, I'LL STOP A CHEAP HOOD FROM MUGGING AN OLD LADY, ALL RIGHT--BUT MY REAL TARGETS ARE THE ONES WHO'VE SET UP SHOP IN BOARD-ROOMS AND TAX SHELTERS.
THE ONES WHO DRIVE SMUGLY PAST POLICE STATIONS IN THEIR CADILLACS--THE ONES WHO RUN GUNS AND DRUGS AND PUMP PROFITS INTO SHADY PENSION FUNDS AND EVEN LEGITIMATE STOCKS.
THE ONES WHO'VE MADE VICTIMS OF THE CHEAP HOODS AND IN SO DOING HAVE TURNED VICTIMS INTO PREDATORS.
THE ONES, MOON KNIGHT, WHO TURNED MY SON JOE FASTNERA INTO A MAD DOG...AND FORCED ME TO... PUT HIM TO SLEEP.

SAY HELLO TO ELFQUEST™

by **Peter Sanderson**

Perhaps the greatest success story in the growth of independently produced "alternative" comics has been that of **ELFQUEST**, the fantasy adventure series created by **Wendy** and **Richard Pini** and published by their company, WaRP Graphics, over the course of the last eight years. The series, which is co-plotted by her husband **Richard**, finally came to its conclusion last year after building a widespread readership among the customers of direct sales comics shops, where it was sold. However, comics fans who do not live near direct sales shops and instead buy their comics from newsstands may never have gotten to see an issue of **ELFQUEST**. That situation has now been corrected: We at Marvel are proud to be reprinting the **ELFQUEST** saga in color as part of the Epic comics line. It'll be available both at direct sales outlets *and* on newsstands.

The first issue of **ELFQUEST** introduces **the Wolfriders**, the tribe of elves who comprise most of the saga's principal characters. "They're led by their young chief, **Cutter**," says **Wendy**. "They exist on a primitive planet that is very similar to Earth; we call it the World of Two Moons. The elves are aliens in this world. They are hunted and hated as demons by the primitive humans. The story opens with the elves being burned out of their forest home by the humans. The elves go to the trolls, a race of beings that burrow underground, for help, and the trolls trick them into the desert. They wander across the desert and discover another tribe of elves, **the Sun Folk**, which they had not imagined even existed. These two tribes form a bond, and **Cutter** seeks to become the lifemate of one of the members of this tribe, **Leetah**."

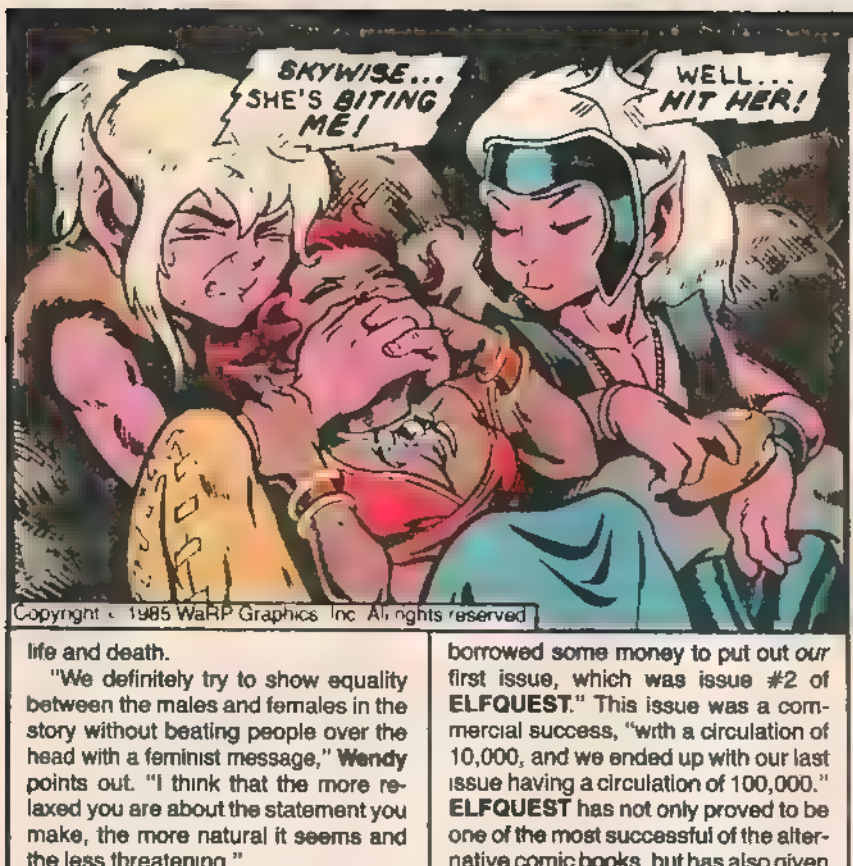
The actual quest begins later. "**Cutter's** quest, initially, is to find other elf tribes and unite them all," **Wendy** continues, "So they can, by strength through numbers, hold their place in the world against the humans. But as his quest proceeds, he finds out that the humans aren't their real enemies; the elves are enemies to themselves because they don't know who they are, or where they truly came from." So **Cutter** becomes determined to discover the origin of the elves, and as the quest continues, he and his friends encounter yet more groups of elves and various dangers as well.

"Through **Cutter**," **Wendy** observes, "we examine growth from adolescence to manhood, which is a very traditional fairy tale theme. But we also examine leadership. **Cutter** is a leader who questions himself a good deal more than most fantasy heroes question themselves. He expresses doubt freely because he's very secure about how his people feel about him. So he isn't worried about his image, and this makes him an unusual male hero.

"**Skywise**," she goes on, "is **Cutter's** confidant, his advisor, and his best friend. They're extremely close. **Skywise** sees the world a little differently from the way **Cutter** does. **Cutter** is a visionary in spite of himself. He would really just like to play and eat dreamberries all day, but he's got this driving obsession inside him. **Skywise** is a pragmatist. He is the first astronomer elf. He observes the heavens and sees the patterns in the stars, and tends to look at the world in a very scientific way. He believes that you deal with just what is observable.

"**Leetah** is a healer who, through the course of the story, comes to explore the extent of her powers and the moral implications of her powers over

Copyright © 1985 WaRP Graphics, Inc. All rights reserved.



Copyright © 1985 WaRP Graphics Inc. All rights reserved

life and death.

"We definitely try to show equality between the males and females in the story without beating people over the head with a feminist message," **Wendy** points out. "I think that the more relaxed you are about the statement you make, the more natural it seems and the less threatening."

ELFQUEST originated as **Wendy's** concept. "I have had an interest in fantasy and the symbols of fantasy all my life," she states. "Around about 1977 it seemed there was a tremendous boom in interest in science fiction and fantasy. **STAR WARS** and **CLOSE ENCOUNTERS OF THE THIRD KIND** had come out; a number of fantasy films had really hit the public very hard, and the consumers were screaming for more. We felt that if any time would be right to attempt to do a comic book with a pure fantasy theme — which had never really been attempted before — that this would be the time.

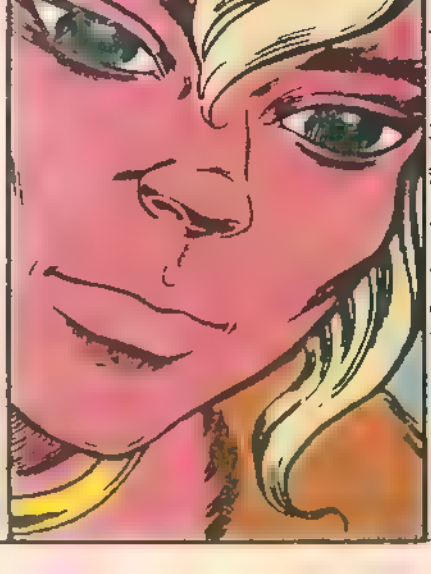
"So I proposed the idea to **Richard**, and we put together a promotion package and took it to the two mainstream comics companies. Both of them rejected the idea as not being potentially commercial enough. So we went to the very few independent publishers that were then extant, and we finally did locate a publisher who was willing to try **ELFQUEST**." Unfortunately, that company folded after publishing the first issue. "By that time it was 1978 and we were, very, very discouraged. But the fans responded to it very, very favorably, and they wanted more.

"It was suggested to us that we publish it ourselves. We knew about as much about publishing as about hunting polar bears in the Arctic. But **Richard** set about finding a printer, and basically turning himself into a publisher and an editor overnight. We borrowed some money to put out *our* first issue, which was issue #2 of **ELFQUEST**." This issue was a commercial success, "with a circulation of 10,000, and we ended up with our last issue having a circulation of 100,000." **ELFQUEST** has not only proved to be one of the most successful of the alternative comic books, but has also given rise to a trade paperback series that reprints the comics stories (which has made best seller lists), a novel, merchandise ranging from T-shirts to statuettes, art portfolios, and even a forthcoming animated film on which the **Pinis** are now working.

Richard observes that "**ELFQUEST** fans are very, very devoted. There's a very strong identification on the part of the readers with the characters and, to a certain extent, with the situations they find themselves in. I think that's because the things that the characters undergo, their trials and triumphs, their ups and down, are things that we have, to greater or lesser extents, undergone ourselves." **Wendy** adds that "the grabber is the fantasy imagery, which piques the interest of people when they look at the artwork. Then as they read the story, they realize that the fantasy symbols have been used to crystallize the human experience that we're trying to get across in the story. We deal with racial prejudice and feminism, we deal with all the feelings that I think your average comic book reader has to have experienced at one time or another, especially the feeling of alienation and of not knowing exactly where you belong in the world. So what holds people is the reality underneath the story, and I think that's the secret of **ELFQUEST**'s success."

The **Pinis** have discovered through their fan mail and through a reader survey that they conducted that **ELFQUEST** has readers ranging in age from the very young to the very old. "We get letters from parents saying that they read it to their children, and when they come to a rough part or a controversial part of the story, they discuss it with their children." The **Pinis** also take pride in the fact that **ELFQUEST** has attracted so many female readers who do not otherwise read comics; indeed, their readership is divided virtually equally between the sexes, whereas the typical adventure comic is read primarily by a male audience.

Having succeeded in the direct sales comics stores and even in regular bookstores with **ELFQUEST**, the **Pinis** next wanted to try bringing **ELFQUEST** into the newsstand market. For this they turned again to Marvel. We had already published an **ELFQUEST**-related story by the **Pinis** in the first issue of **EPIC ILLUSTRATED**, so **Richard** asked his longtime friend **Carol Kalish**, our Director of Specialty Sales, if we would be interested in reprinting **ELFQUEST** for newsstand sales. She replied that we were already considering the idea. Negotiations followed, and an agreement was reached between us and the **Pinis'** WaRP Graphics, resulting in the first contract for a creator-owned comics series to be distributed by one of the major comics companies through



Copyright © 1985 WaRP Graphics, Inc. All rights reserved

newsstands (and, of course through direct sales outlets as well). The second such contract was for **Sergio Aragonés' GROO THE WANDERER**, which we began distributing before our reprinting of **ELFQUEST** started.

Like **GROO**, **ELFQUEST** will be a monthly 75¢ 32-page comic book printed on Mando paper. It will be supervised by Epic Comics editor **Archie Goodwin** and associate editor **Jo Duffy**. **Jo**, an **ELFQUEST** fan from the very beginning, says about the series, "I think it's just swell. I'm very happy that Marvel is publishing it and that I'm working on it." **Wendy** says that "I'm deeply appreciative of her interest in it and her caring that it gets as much attention and truthful adaptation in the Marvel version as possible." Whereas the original **ELFQUEST** issues were in black and white, our version will be colored by **Glynis Oliver**. The original **ELFQUEST** also had thirty-two pages of story per issue, but our version will have only twenty-two story pages. Therefore, the **Pinis**, along with **Archie** and **Jo**, will break up the original installments into segments of eighteen or nineteen pages, and **Wendy** will do three or four new pages of "transitional" art per issue. **Richard** states, "Those three or four extra pages will give us a chance to go a little bit more behind certain scenes than there was space for in the original edition." **Wendy** adds, "For example, in the first issue you'll get to see a good deal more of the troll caverns and of how the trolls live." **Wendy** will also do new covers for the new version. Hence, the Epic **ELFQUEST** will have something new even for readers who already own copies of the original issues. Since the original twenty issues are being divided up for our new version, this **ELFQUEST** will run for thirty-four or thirty-five issues, one a month for nearly three years!

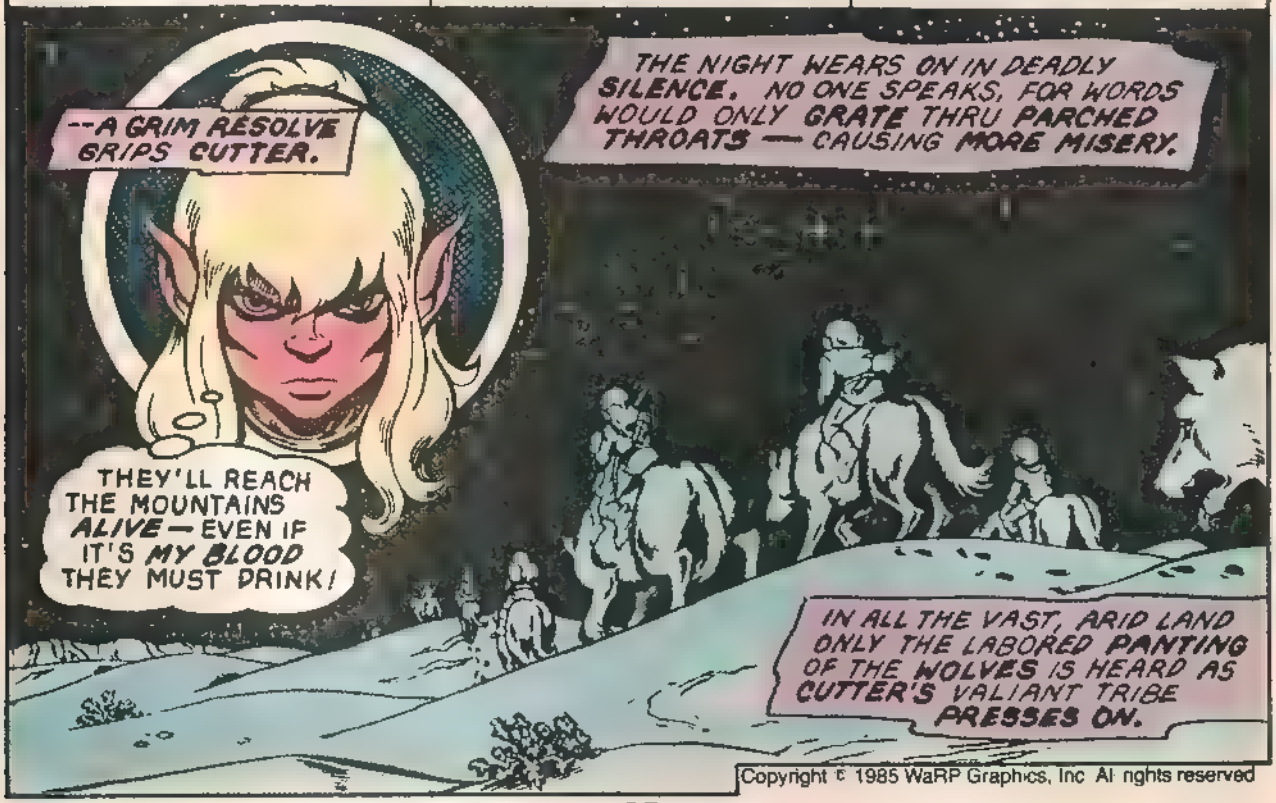
The **Pinis** emphasize their continuing involvement with **ELFQUEST**, to make our new version more than just a reprint. **Richard** states, "We have over eight years built up a strong feeling of kinship with the readers that here are these two people who care about this product, and that's one of the reasons it's so good. Now that it's being done by Marvel, we are not divorcing ourselves from it. We are as involved with it on a personal level through Marvel as we were through WaRP Graphics."

There has been some question among fans as to whether there will be any changes in **ELFQUEST** due to the fact that our version will be submitted to the Comics Code Authority, but the **Pinis** are confident that few if any changes will be requested by the Code.

The art in **ELFQUEST** is sure to be seen as something new by the newsstand audience. **Wendy's** style for the series is very much influenced by Japanese animation, and, indeed, she designed the look of the series with the hope that **ELFQUEST** would one day be an animated film, as indeed it will be. "I think your average comic book reader is a little uncomfortable with cartooning," **Wendy** comments. "They're geared to think that comics art is super hero art, that this is what comics are all about." **Richard** says that "some few people look at it, see the elves, and say, 'Oh, this is *cute* stuff. I don't like cute.' Luckily, most of them get hit on by their friends or by the store owner, who tells them, 'I'm not letting you out of here until you've read this.' And nearly all of those who have taken the initial plunge discover, 'Aha, this is really meaty stuff.' " Indeed it is, mixing as it does suspense, high adventure, affecting personal drama, sensuality, humor, and a true sense of wonder with an underlying mature wisdom about life and the soul.

Wendy and **Richard** are happy to see their creation made available to a larger audience, and pleased to see it at Marvel. A long-time comics fan, **Wendy** notes that "Marvel is famous for working as much psychological and emotional interplay as possible into the stories." That makes it all the more appropriate for **ELFQUEST** to be published by Marvel, since many fans of the series suggest that **Wendy** and **Richard** have done for fantasy in comics what **Stan Lee** did for the super hero genre: They have made it a means for exploring characterization and through doing so creating more affecting drama than an ordinary adventure tale could.

Join the fans who've joined the quest! It kicks off this May, and it's a journey you'll never forget!


--A GRIM RESOLVE GRIPS CUTTER.
THE NIGHT WEARS ON IN DEADLY SILENCE. NO ONE SPEAKS, FOR WORDS WOULD ONLY GRATE THRU PARCHED THROATS — CAUSING MORE MISERY.
THEY'LL REACH THE MOUNTAINS ALIVE — EVEN IF IT'S MY BLOOD THEY MUST DRINK!
IN ALL THE VAST, ARID LAND ONLY THE LABORED PANTING OF THE WOLVES IS HEARD AS CUTTER'S VALIANT TRIBE PRESSES ON.

Copyright © 1985 WaRP Graphics, Inc. All rights reserved

THE LIFE OF CAPTAIN MARVEL™

by **Dwight Jon Zimmerman**

Marvel fans everywhere are in for a real treat this year because 1985 debuts not one, but *two* special comics featuring stories by one of Marvel's greatest talents, writer / artist **Jim Starlin**. The comics are **DREADSTAR AND COMPANY**, the newsstand reprint edition of **DREADSTAR**, and the long-awaited deluxe Limited Series reprinting all of **Jim's** now-classic adventures about the Kree's mightiest warrior in **THE LIFE OF CAPTAIN MARVEL**.

Plotted and penciled by **Jim Starlin**, dialogued by **Mike Friedrich** and **Steve Englehart** and inked by a host of Marvel's best inkers, **THE LIFE OF CAPTAIN MARVEL** is a Limited Series landmark in more ways than one! Not only did the stories in this saga make **Captain Marvel** an overwhelming and enduring fan favorite, but they also introduced one of the greatest and most menacing villains in the whole Marvel Universe — **Thanos!**

The editor of **THE LIFE OF CAPTAIN MARVEL** was also one of the inkers for these classic stories as well, **Al Milgrom. Al** enthusiastically began explaining that this Limited Series would also be including stories that **Jim** did which appeared in other titles than **CAPTAIN MARVEL**, because they tied in with his overall storyline.

"For instance," **Al** said, "the first issue will reprint **Jim's** story from **IRON MAN** #55. This was a story **Jim** did before he started work on **CAPTAIN MARVEL**. It guest-stars **Drax the Destroyer** and also features the

first appearance of **Thanos**." The series will also include the story from **MARVEL FEATURE** #12, which was the original title of the **Thing** team-up series, featuring **the Blood Brothers**, and a five-page sequence from **DAREDEVIL** #105 that contains the origin of **Moondragon**.

Al went on to say that, "It's been quite a while, over ten years, since these stories originally appeared. And it is entirely possible that some of the people who bought **Jim's THE DEATH OF CAPTAIN MARVEL Graphic Novel** didn't read **Jim's** original run on **CAPTAIN MARVEL**. They may not know what **Jim's** connection with the character was or even be familiar with the storyline. Reprinting these volumes gives everyone a chance to catch up and look at what happened in the beginning.

"**THE LIFE OF CAPTAIN MARVEL**, along with the **WARLOCK** reprint saga and **THE DEATH OF CAPTAIN MARVEL**, will wrap up the whole adventure in one deluxe format as well as tell off two of Marvel's most popular characters. And readers will also see why **Jim** is teased about killing off super heroes all the time. But he does it so well that people don't mind."

Because each volume in the five-issue Limited Series is forty-eight pages, each issue will contain about two and a half stories. In addition to doing new covers, **Jim** will also be writing and drawing new splash pages for each story that is split. **Al Milgrom** will be the inker for all the covers. "And we are going to try whenever possible to have the original inker from that story also ink the new splash page," **Al** said. And talk about inkers! The list reads like a comic book industry honor roll. These men have inked just about every super hero and villain in the business: **Dan Green, Mike Esposito, Chic Stone, Pablo Marcos, Joe Sinnott, Jack Abel, Dave Cockrum, Klaus Janson** and **Al Milgrom. Dave Cockrum's** inking was particularly noteworthy because Dave rarely inks another artist's work. "I think the fans will enjoy seeing his rendering over **Jim's** pencils," **Al** said.

Al was particularly pleased about reprinting the tales on the high-quality Baxter format. "Any time you have good material, it never hurts to reprint it in a better format. Those people who have seen the original material before, I think, will like its appearance in the deluxe format. And for those who haven't seen it before, I highly recommend picking up the series because it really is exceptional stuff and a lot of fun to read. In fact, even for those who already have the original comics, it's a lot of fun to reread.

"I also feel that **THE LIFE OF CAPTAIN MARVEL** may also attract some new readers to **Jim's DREADSTAR** series," **Al** added. "**Jim** is one of the best writer/artists in the business today. I think it will be interesting not only to see some of **Jim's** earlier work, but also to see how some of the themes he used then are used now in **DREADSTAR**."

And speaking of **DREADSTAR**, the office of Epic Comics is proud to announce the issuing of their second general circulation title, **DREADSTAR AND COMPANY**. Printed on Mando paper, **DREADSTAR AND COMPANY** will reprint in chronological order all of the **DREADSTAR** stories beginning with **DREADSTAR** #1. In addition, **Jim Starlin** will be drawing new covers for every issue.

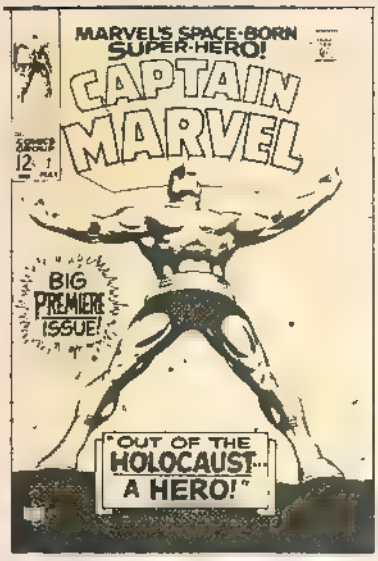
With **THE LIFE OF CAPTAIN MARVEL** and **DREADSTAR AND COMPANY**, Marvel fans have a second chance to see some of the classic stories that put **Jim Starlin** and Marvel Comics where they are today!

THE MARVEL AGE — 1968 (Part I)

by **Adam Phillips**

1968 was a year of big changes for Mighty Marvel. While the older comics, such as **THE X-MEN**, **DAREDEVIL** and **SPIDER-MAN**, continued to reach new heights of greatness, other books — like **THE FANTASTIC FOUR** and **THE AVENGERS** — gained lots of new and memorable characters. It was the year **the Black Panther** joined **the Avengers** and **Crystal** joined **the Fantastic Four**, not to mention the introduction of **the Vision** and the birth of **Franklin Richards**! Besides all this, two characters got their own series — and both turned out to have unique and eventful histories. **CAPTAIN MARVEL** landed on Earth in **MARVEL SUPER HEROES**, and **THE SILVER SURFER** spun off of **THE FANTASTIC FOUR**. As if this weren't enough, Marvel's three "split books" — **STRANGE TALES**, **TALES OF SUSPENSE** and **TALES TO ASTONISH** — metamorphosed into six individual titles. Full length adventures with **the Hulk**, **Doctor Strange**, **Iron Man**, **Captain America**, **the Sub-Mariner** and **Nick Fury, Agent of S.H.I.E.L.D.**, meant twice as much excitement and suspense every month. Let's take a look, and see just what was happening 17 years ago . . .

At the beginning of the year, **the Avengers** were at their lowest ebb. The only active members were **Hawkeye**, **the Wasp** and **Goliath** — and they sure needed help, because their first villain of the year was that master of magnetism, **Magneto**. He'd captured **Quicksilver** and **the Scarlet Witch**, after **Dane Whitman**, the new **Black Knight**, accidentally released him from his prison. **Dane** tried to warn **the Avengers**, but they attacked him, not realizing that he wasn't the villainous **Knight** they'd fought before. **The Avengers** believed him later, though, when **Magneto** (and his lackey, **the Toad**) forced **Pietro** and **Wanda** to accompany him to the United Nations, where he delivered an ultimatum to the world. During the fight, **the Scarlet Witch** was almost killed by one of the human guards, and this led **Quicksilver** and her to stay with **Magneto** in his fight against humanity. What they didn't know, however, was that **Magneto** himself had caused the guard's gun to fire! While all this was going on, though, **Hercules** had returned to Olympus, only to find it deserted! He met **Typhon**, the villainous demi-Titan, who had destroyed the Temple of Promethean Flame and used its power to banish the gods of Olympus. After banishing **Hercules** as well, **Typhon** decided to take on the outer world. Fortunately, **Zeus** managed to send **Herc** back to Earth, where **Hercules** rallied **the Avengers** and defeated **Typhon**. After restoring the Olympians, though, **Hercules** decided to leave **the Avengers** and stay in Olympus. Things didn't quiet down after this, either — no sooner had **Goliath** gotten a new costume and better control over his powers than he and his comrades were captured by the nefarious **Collector**, who had already captured **Thor**! After escaping from **the Collector**, **the Avengers** gained a new member — **the Black Panther**, ruler of Wakanda! **The Panther** first had to beat a murder charge, though, as he was accused of killing **the Avengers**! The real culprit was **the Grim Reaper**, who had put **the Avengers** in a death-like coma, in revenge for their part in the death of his brother **Wonder Man** (who wasn't actually dead, as you may have noticed — but that wasn't discovered until years later). Immediately after admitting **the Panther** to **the Avengers** — under **Captain America's** sponsorship — the mighty ones jetted to Europe to rescue **the X-Men**, who had been captured by **Magneto**! Then they mixed it up with **the New Masters of Evil** — **Klaw**, **the Radioactive Man**, **Whirlwind**, **the Melter**, and **the Black Knight** (working undercover, natch) — and their new leader, a being known only as **the Crimson Cowl**. It seemed at first that **the Cowl** was **the Avengers'** butler, **Jarvis** — but when the dust settled, the thing behind the mask was revealed to be the robotic **Ultron-5**, soon to become one of **the Avengers'** deadliest enemies. After stopping the robot, **the Avengers** joined **Captain America** for a trip back in time, attempting to avert the tragic death of **Bucky**. The attempt failed, but **the Avengers** weren't done with time travel yet! The new **Avengers** fought the old, courtesy of **the Scarlet Centurion**. Once back in their own time, **the Avengers** had their historic



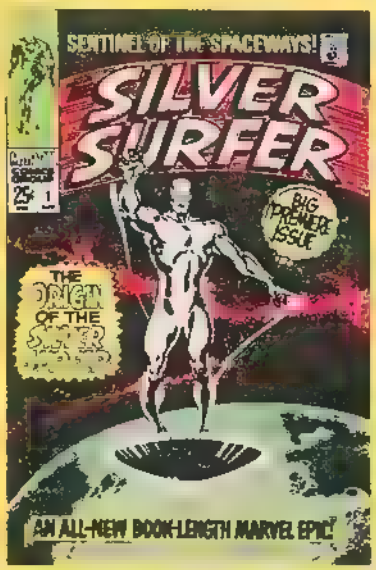
first meeting with **the Vision**! The synthozoid, created by **Ultron-5** to destroy **the Avengers**, freed himself of his master's domination and joined the heroes. The year ended out with the disappearance of **Goliath** and the introduction of the mysterious **Yellowjacket**, who claimed to have killed the giant **Avenger**! **The Avengers** were out for blood, but **the Wasp** stopped them cold, when she said she was going to *marry* the man who killed her husband. You probably already know the secret of **Yellowjacket** — but **the Avengers** had to wait until 1969 to find out!

While all this was going on, a new superstar burst upon the scene. **Captain Marvel**, emissary of the Kree, debuted in **MARVEL SUPER HEROES** #12, and continued his adventures in his own series. He came to Earth as a spy, but stayed as its protector. With his green-and-white uniform, his uni-ray, and his cover identity of **Walter Lawson**, missile expert, the Kree captain kept us humans safe from such menaces as **the Sentry** and **the Super Skrull**, all while engaged in a love triangle with the beautiful **Una** and the treacherous **Colonel Yon-Rogg**. **Mar-Vell** also met **Carol Danvers**, the security chief of the base, who became **Ms. Marvel** and **Binary** years later. **Carol** suspected **Lawson** to be a spy, because of the troubles that had arisen since he showed up at the base. Then, **Yon-Rogg** caused a missile containing a deadly bacteria to crash into the ocean, where **the Sub-Mariner** tried to stop it from contaminating the water. Although **Mar-Vell** wanted to help **Namor**, **Yon-Rogg** ordered him to fight the sea prince, keeping him from the missile. **Mar-Vell** managed to let **Namor** win the fight, however, and the Earth was safe again. **Mar-Vell's** actions in the fight led **Yon-Rogg** to accuse him of treason. **Ronan the Accuser**, the Kree judge-and-jury in one nasty package, allowed **Mar-Vell** one more chance, and soon, **Mar-Vell** was ordered to prove his allegiance to the Kree by releasing a deadly virus in a small town. That got him mixed up with **Quasimodo**, the living computer — and no sooner had he solved that problem than he got into secret identity trouble! It seems **Walter Lawson** (a real man whose identity **Mar-Vell** assumed after **Lawson's** death) had been mob-connected. As **Lawson**, **Mar-Vell** hadn't been giving the mob information — and that meant he had to die. **Mar-Vell** escaped one attempt on his life, but the new year would bring more.

The year was a busy one for **the Man Without Fear** as well. **Daredevil**

started off in combat with **the Trapster**, only to be captured by **Doctor Doom**! The Latverian monarch used his genius to switch bodies with **DD**, in order to destroy an unsuspecting **Fantastic Four**. The story finished up in **FANTASTIC FOUR**, with **DD** back in his own body and **Thor** and **Spider-Man** helping him establish his *bona fides*. **Daredevil** got back to his own book just in time to fight **the Exterminator** and **the Unholy Three** — **Bird-Man**, **Ape-Man** and **Cat-Man**. **The Exterminator's** deadly T-ray sent **DD** out of sync with normal time, so that he was unable to act in the physical world. He literally dragged himself back into normal time, by catching his billy club cable on the bumper of a passing car! Surprising and defeating **the Exterminator**, **Daredevil** took advantage of the situation to simplify his personal life. "**Mike Murdock**," the triple identity **Matt** had invented to throw **Foggy** and **Karen** off the scene of his true identity, was getting out of hand. To the public eye, the explosion that ended the threat of **the Exterminator** took the life of **DD** as well. But **Daredevil**, no matter what his identity, couldn't remain inactive for long! **Richard Raleigh**, running against **Foggy Nelson** for district attorney, paid **the Jester** to kill **Foggy**. When **the Jester** attacked **Foggy** and **Matt** in Central Park, **Matt** managed to sneak away and change to **Daredevil**. **Matt** managed to explain to the confused **Foggy** that he was the original **Daredevil's** "apprentice," and would continue where his predecessor left off. The "new" **Daredevil** then fought **Captain America**, while his girlfriend **Karen Page**, unable to cope with **Matt's** strange behavior, walked out of his life! Immediately afterward, **Daredevil** was framed for murder by **the Jester**! **DD** cleared himself by novel means — he unmasked **the Jester** on nationwide TV, revealing that the villain was in fact the man he had supposedly "killed." At the end of the year **Daredevil** met **Willie Lincoln**, a G.I. who had been blinded in Viet Nam. **Willie** was in big trouble with the mob, and it took both **Daredevil** and **Matt Murdock** to get him out of it!

Next: Our coverage of 1968 continues, with an in-depth look at THE FANTASTIC FOUR — everything from the birth of **Franklin Richards** to the tragic transformation of **the Thing**! Plus, the low-down on the niftiest new series to hit '68 (and maybe '85 as well): THE SILVER SURFER! All this and more, in 1968 (Part II)!


SENTINEL OF THE SPACEWAYS!
SILVER SURFER
BIG PREMIER ISSUE
THE ORIGIN OF THE SILVER SURFER
AN ALL-NEW BOOK-LENGTH MARVEL EPIC!

"OH! LOOK AT ALL THIS MAIL!"

Send your letters to **MARVEL AGE MAGAZINE**, % Marvel Comics Group,
387 Park Avenue South, New York, New York, 10016

Let's have a big round of applause for *Alex Wai*, of Willowdale, Ontario, Canada! *Alex* is the winner of this month's name-the-lettercol contest. Somehow, he managed to perfectly capture the reaction of the *MARVEL AGE MAGAZINE* staff when it comes time to select the letters and write the column. Well done, *Alex!*

Hey, and we'd like to remind anyone else who'd like to see their name in this space, as well as their title lettered up above — keep those suggestions coming in! We've got to have a lettercol title every month — and next time, it just might be yours!

And now, without further ado . . . the letters!

Dear **MARVEL AGE MAGAZINE**,

I just wanted to compliment you on your second anniversary issue. I found your preview of **IRON MAN** #193 on page 5 very interesting. The article on the **WEB OF SPIDER-MAN** book was fantastic, as was the "interview" with **Mark Gruenwald**. The **GROO** article and captions were very amusing. I've always liked **"Hembeck's Page," "The New Talent Department,"** and **"The Marvel Age — 1966,"** and was pleased to see the recent return of **"The Top Ten."**

Now, apart from that, the reason I really liked this issue was for the **"Newswatch." The Vision** and **the Scarlet Witch** with twelve issues of their own? A **WEST COAST AVENGERS** monthly series (wow, I love the **Avengers**)? A new **AVENGERS** art team? Yep, you told us all that, and I wouldn't have known about it if it wasn't for this magazine. This issue was one of your best — keep up the good work!

Some suggestions for later issues: Feature articles on **THE AVENGERS, THE WEST COAST AVENGERS, SECRET WARS** (a post-series follow-up), **THE VISION AND THE SCARLET WITCH, Hawkeye, Mockingbird,** and **CLOAK AND DAGGER**. In this magazine, announce first appearances of all new characters or workers. Make **"The Top Ten" "The Top Fifteen."**

Thanks for making this comic book information-full.

Eric Hatch
Columbia Comic Book Club
Jeffers Hill, MD

I hope our *Bill Mantlo* interview satisfied your craving for *CLOAK AND DAGGER* info, *Eric!* And does *SECRET WARS II* (and our interview with *Jim Shooter* last month) count as a "post-series follow-up" to *SECRET WARS*?

We'll have an interview with *Steve Englehart* about *THE WEST COAST AVENGERS* (including *Hawkeye* and *Mockingbird*) and *THE VISION AND THE SCARLET WITCH*, next issue! Anything for a Marvel fan!

And thanks for the kind words! We try to stay on top of things, and it's nice to know the up-to-the-minute news items in the *"Newswatch"* section don't go unnoticed!

Dear **MARVEL AGE MAGAZINE**,

Last Saturday I was watching **"Spider-Man and His Amazing Friends,"** which guest-starred **the X-Men**. After the show, I got to thinking, "Why doesn't **Stan the Man** have other Marvel groups get their own TV series — like for instance, **the X-Men, the Avengers**, or maybe even **G.I. Joe**?" Well? Do I get an explanation?

Darien Houpt
150 Merced Avenue
Santa Cruz, CA 95060

We'll try, *Darien*! We're researching an article all about how Marvel Productions works and what projects are coming up from them! Look for it soon — it ought to answer your questions.

Oh, and by the way, *G.I. JOE* does have a TV show. It's a syndicated animated show, so it may not be on Saturday mornings. Maybe it's on weekdays — or maybe no TV station in the Santa Cruz area carries it. If not, try writing one of your local station managers, and requesting that he carry the show!

Dear **Marvel**,

On page 28 in issue 23 of **MARVEL AGE MAGAZINE**, it explains how to submit art samples. I am currently doing the penciling section in **THE OFFICIAL MARVEL TRY-OUT BOOK**. Now let me get this straight. I send copies of my work on "kid finish Bristol paper." What?!? I don't know what this type of paper looks like, or how to obtain it, much less how to get my original art copied onto it.

Another question: I don't have any knowledge of copy machines big enough to copy a whole page of artwork. Would it be acceptable to get it copied in two halves and tape them together? Please, guys, help me out.

Last question: Who answers these letters?

Jeff Brennan
P.O. Box 1676
Key Largo, FL 33037

Taking your questions in order, *Jeff*:

Kid finish Bristol paper is the paper our artists use to draw on. *THE OFFICIAL MARVEL TRY-OUT BOOK* is *printed* on it, so if you're using the *TRY-OUT BOOK*, your paper's fine. You don't have to copy your work onto the Bristol paper — just draw it on Bristol to begin with, and photo-copy it with normal paper. If you want to get more, an art teacher at school or someone at an art supply store should be able to help you find it.

Go ahead and copy your pages in two pieces and tape them together. As long as the copy is clear and we can see your work, it's fine.

In the past, former assistant editor and all-around witty guy *Mark Lerer* wrote our letters pages, but this time the honors are being done by current assistant *Kurt Busiek*. This is the first lettercolumn I've written, so I hope you like it!

Dear **Jim**,

Aargh! **GROO THE WANDERER** is coming to Epic Comics? **Goodwin** has obviously gone insane, allowing tasteless junk like **GROO** to slither its way into Epic. **Groo** is gunk!

Marvel Comics puts out classy comics, not rat bait like **GROO**. I don't ever remember anything even resembling **GROO** showing up in Marvel's line. **GROO** is bottom of the barrel stuff, so axe it!

James Novielli
485 Yoeman Avenue
Columbus, OH 43201

Dear **MARVEL AGE MAGAZINE**,

Marvel has **GROO**! But the immortal **Sage** has been left out! I know **Sergio** doesn't want to keep the characters around for too long — but put **the Sage** back in his back-up series! I can't live without the adventures of the wise old **Sage** and his dog

My last complaint is that **GROO** has ads all through it now. Fear not! I have a solution! Change the format to no ads, add a back-up for **the Sage**, and raise the price to one dollar! Simple, no? Twenty-five cents isn't a lot extra to pay when we're talking about future classics!

Michael Fernandez
85 Island Road
Phoenicia, NY 12464

James, meet Michael. Michael, James. To one of you, GROO is rat bait, and the other, it's future classics! James wants us to cancel the book, and Michael wants us to raise the price!

Personally, we favor Michael's position (except the bit about the price), but then we're a bunch of Sergio Aragonés fanatics here in the Bullpen.

Dear **MARVEL AGE MAGAZINE**,

Both my sister and I read comics. Every month I read **SECRET WARS**, **AVENGERS**, **MARVEL AGE MAGAZINE**, and **STAR WARS** — and I used to read the **WEST COAST AVENGERS Limited Series**. Along with my comic-collecting friends, I formed a comic book club.

But the club has one problem. One member is loaning his comics to another member, and the problem is this: The loaner is getting comic books back in terrible condition. **AVENGERS** #250 came back coverless, **SECRET WARS** #5 was torn in four places, and **WEST COAST AVENGERS** #4 torn in several places and folded in half — to name only a few. But the other member thinks he's taking great care of the comics.

What should my friend do? He is very strict about condition (like myself), but is also very polite, and doesn't want to stop loaning the comics. Please help our club.

Eric Hatch
Columbia Comic Book Club
Jeffers Hill, MD

How about that? Two letters in one lettercol? Not bad, *Eric!*

As for your friend, what he should do is this: Politely explain to the club member who borrows his comics that although he thinks he's taking good care of them, he's actually not. Show him how to handle the comic book — keeping it flat, not rolling or folding the pages, handling it gently, etc. Explain to him that since these aren't his comics, he should be willing to abide by the rules of the member who actually does own them.

If this doesn't work, your friend is going to have to stop lending his comics, if he really wants to keep them in good condition. It may not be easy to turn the other member down, but if he won't treat the comics the way your friend wants him to, he shouldn't be borrowing them.

Be sure to write back and tell us how things work out. (And by the way, if you like *THE AVENGERS* and *SECRET WARS*, you might like to try *ALPHA FLIGHT* and *POWER PACK*. They're a lot of fun!)

Dear **Marvel**,

It is nice of you to explain to kids how to send in samples of their work to you. But what if someone has an idea for a super hero and wants to see if you would like to use him? Please tell me because I have four or five.

Dou Weinstein
4905 Holiday Drive
Madison, WI 53711

This is a tough question, *Dou*, because there are so many Marvel fans who, like yourself, would like to create characters for us. The way a new super hero is created usually goes like this: A writer (or artist) comes up with a new character and proposes it to an editor. The creator then gets a contract, detailing what kind of payment and royalties he'll get in return for creating the character. And then the character's ready to go!

If you've come up with a new character, though, the person who knows that character best is you. Just as we wouldn't take a character *Roger Stern* invented and give it to another writer (maybe after a few stories, our other writers will know enough about the new character to handle it), if you've got a great character, we want you to do it. So the best way to create a new super hero for Marvel is to first become a writer or artist for Marvel, and then propose the character.

The few times we'll have one person create a series and others write and draw it, the creator works very closely with the people who are actually doing the series.

HASTE IS MY ENEMY! I MUST REMEMBER TO ASK QUESTIONS OF PEOPLE *BEFORE* I KILL THEM! REMEMBER... BRAINS BEFORE SWORDS!
...BRAINS BEFORE SWORDS!...
...BRAINS BEFORE SWORDS!

Dear **MARVEL AGE MAGAZINE**,

What an unusual situation: **Uatu the Watcher** being ignorant of many important facts about the Marvel Universe. Why did an omniscent being have to ask **Mark Gruenwald** so many questions? You might try to evade this question by saying that as he was interviewing him for us ordinary mortals, he had to ask those questions for our benefit. If that's the case, then why does **Uatu** say, on page 22, "I think you've told us what we need to know"?

You might also attempt to argue that the only points that **Uatu** didn't know about were those referring to Marvel staff, and not the Marvel Universe itself. That doesn't work either, as it has been demonstrated on many occasions (and is inherently obvious from

Copyright © 1985 Sergio Aragones. All rights reserved.

Uatu's meeting with **Mark**) that the staff of Marvel are themselves member of its Universe.

The only possible explanation for this is that **Uatu** is not the real **Uatu**! I suspected this first when I read page 18, wherein lie the following lines:

MARK: . . . sorry to hear about your book being cancelled.

UATU: My what?

MARK: The book you narrated, **WHAT IF**. Marvel has ceased to publish it.

UATU: I was wondering why your writers had not been up to see me in a while.

This from an all-knowing being? Luckily, I have an explanation! On the previous page we see **the Chameleon** disguised as **Stan Lee**, **Mystique**, a Skrull, and **Jim Shooter**, demonstrating to **Fred Hembeck** his "delightful sense of humor." I think he waited around the Bullpen after **Hembeck** had gone, disguised as **Howard Mackie** or someone. Then, seeing the chance for more fun, he interviewed the unwitting **Mr. Gruenwald** in the form of **Uatu**, forgetting at times the all-encompassing knowledge of the real **Watcher**.

Any chance of a no-prize for this fiendishly clever deduction?

James Richardson
64 Porchester Terrace
London W.2. 3TP
ENGLAND

It's a good thing you wrote, *James!* We got your letter the day *Uatu* was to come in to get paid for conducting that interview. We had a couple of husky cops waiting by *Lynn Cohen's* desk — and sure enough, he wasn't *the Watcher* at all! Those criminals . . . they always make one fatal mistake.

For service to Marvel Comics above and beyond the call of duty . . . your no-prize is in the mail!

(What we still haven't figured out is how we're going to break it to *Mark!*)

Oh, and to all you alternate-reality fans out there . . . *WHAT IF* isn't exactly cancelled. It's to be published irregularly — like *BIZARRE ADVENTURES* — only when we have the absolute best material to put in it. Okay?

Dear **MARVEL AGEnts**,

I'm thirteen years old and have been collecting your comics for about a year. Today I am celebrating. Why? Well, I just went out and bought myself my 200th comic, which happened to be **ALPHA FLIGHT** #20. Sorry to say, I don't have enough cake for all you MARVELous people. So if you would please open to the first page of **FANTASTIC FOUR** #271, I'm sure **Sue** and **Reed** wouldn't mind sharing theirs (of course, **Franklin** must approve).

Adam Peterson
410 Mackenzie Drive
W. Chester, PA 19380

Thanks, *Adam*. The cake was delicious.

And on that note, it's time to wrap up another letter column, and another issue of *MARVEL AGE MAGAZINE!* We'll be back next month, same time, same place, still crammed with as much info as can fit into 32 pages! In the meantime, there's forty-some-odd Marvel, Epic, and Star Comics due out, so you're sure to have plenty to read!

***SPECIAL NOTE:* If you look at the page immediately to the right of this one, you'll see a gorgeous *Bill Sienkiewicz NEW MUTANTS* painting! *Bill* had originally done this painting for the cover of *NEW MUTANTS* #28, and our production department dutifully pasted up the logo, corner symbol, and assorted paraphernalia. Then, it was sent out to be color-separated — and that was almost the last we saw of it! Due to an administrative error, the color separators mailed the original back, not to us, but to somewhere in Canada! *Bill*, trouper that he is, executed another full painting, which you'll see on *NEW MUTANTS* #28. Then, this painting was returned to us! Never the kind who'd let such a beautiful piece of art languish unpublished, *Ann Nocenti* brought the situation to the attention of *Jim Salicrup* . . . and here, for your viewing pleasure, is the result! There you have it — a rare, behind-the-eight-ball look at how some things almost don't get done at mighty Marvel!**

THE MARVEL AGE 1985 CALENDAR

APRIL

JIM SALICRUP - WRITER
RON ZALME - ARTIST
GEORGE ROUSSOS - COLORIST

Conan

copyright 1985 Conan Properties Inc All rights reserved